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THEORY

OF

MUSICAL COMPOSITION,

354134

TREATED

WITH A VIEW TO A NATURALLY CONSECUTIVE
ARRANGEMENT OF TOPICS;

BY GODFREY WEBER.

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OF THE HOLLANDIC UNION FOR THE PROMOTION OF MUSIC, ETC.

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BY JAMES F. WARNER,

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CHAPTER V.

HARMONIC PROGRESSION.

DIVISION I.

OF HARMONIC PROGRESSION IN GENERAL.

(A.) ENUMERATION OF THE DIFFERENT POSSIBLE HARMONIC STEPS.

§ 226.

Having thus far considered modulation as a connected series of harmonies, we will now take a more minute and particular view of it analytically, by turning our attention to *the individual harmonic steps* of which a piece of music is made up.

The step from one harmony to another, the succession of two harmonic combinations which depend upon two distinct fundamental harmonies, or briefly, the succession of two fundamental harmonies, may be called, as it has several times been called already, *a harmonic step*, *a harmonic succession*, or *a harmonic progression*. In order, however, strictly to define the thing, these terms should be preceded by the word *fundamental*, thus: *fundamental harmonic step*, *fundamental harmonic succession*, *fundamental harmonic progression*, or—for the sake of avoiding terms so disagreeably long—briefly *fundamental step*, *fundamental succession*, *fundamental progression*.

§ 227.

We will now, before proceeding farther, make ourselves acquainted with the extent of the field into which we are about to enter. Let us enquire, therefore, how many different successions of one harmony to another, or how many different ways of passing from one harmony to another, are possible or conceivable.

Inasmuch as every harmonic step consists of two harmonies immediately succeeding each other, it follows, that

(1.) each of the fourteen harmonies appropriate to a large key may be followed by one of the thirteen others belonging to the same scale, thus making 14 times 13 different cases—14 × 13 = - - - - 182;

(2.) each of the ten harmonies of a small key may be followed by one of the nine others, thus making 9 times 10 cases—$9 \times 10 =$ - - - - - - - - - - - - 90;

Total, 272;

(3.) each of the fourteen harmonies appropriate to a large key may be followed by one of the fourteen harmonies of either of the other eleven large keys, thus making 14 times 14 times 11 cases—$14 \times 14 \times 11 =$ - - - - - - - - 2156;

(4.) each of the fourteen harmonies appropriate to a large key may be followed by one of the ten harmonies of either of the twelve small keys, thus making 14 times 10 times 12 different cases—$14 \times 10 \times 12 =$ - - - - - - 1680;

(5.) each of the ten harmonies appropriate to a small key may be followed by one of the fourteen harmonies of either of the twelve large keys, thus making 10 times 14 times 12 different cases—$10 \times 14 \times 12 =$ - - - - - - 1680;

(6.) each of the ten harmonies appropriate to a small key may be followed by one of the ten harmonies of either of the other eleven small keys, thus making 10 times 10 times 11 different cases—$10 \times 10 \times 11 =$ - - - - - 1100;

Total, 6616;

and thus we have, in all, six thousand, six hundred and sixteen essentially different digressive harmonic steps [i. e. harmonic steps out of the scale of a key or from one scale into another.] To these add the above 272 different cases of harmonic steps in one and the same scale. - - - - - - - - 272;

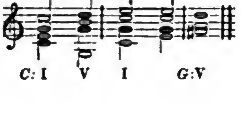
Grand total, 6888.

Thus, according to our mode of exhibition, which proceeds upon the supposition of only seven fundamental harmonies and which assumes only fourteen fundamental harmonies in a large key and only ten in a small key,—the entire number of different conceivable harmonic steps is 6888. According to other systems, which assume a far greater number of fundamental harmonies, it can scarcely be told to what sum these varieties of progression might amount. (§ 51.)

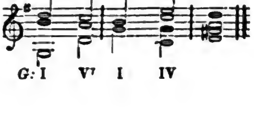
§ 228.

I cannot believe that this estimate will be misconstrued and regarded as an exaggeration, under the plea that each harmony is common to several keys, and that consequently many of the above 6888 cases are reckoned twice, as e. g. *C:* I—*G:* V, and *G:* IV—V, and *F:* V—*G:* V,—examples which involve the same harmonic succession in each instance, namely the progression from 𝕮 to 𝕯. For, how manifestly different is the harmonic succession 𝕮—𝕯 in fig. 236, *i*, *k*, *l*.

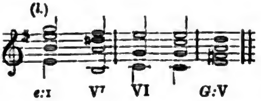
(Fig. 236. *i.*)



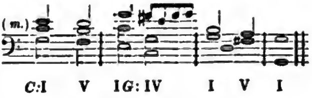
(*k.*)



(l.)



(m.)



In the example fig. 236, *i*, 𝕮 as I of *C*-large is followed by the harmony 𝕯; in *k*, 𝕮 as IV of *G*-large is followed by the harmony 𝕯; in *l*, 𝕮 as VI of *e*-small is followed by the harmony 𝕯; consequently these three examples of the progressions of the fundamental harmonies 𝕮—𝕯 are in fact three entirely different cases. In the example fig. 236, *m*. above, as we shall more fully understand in the sequel (§ 380,) 𝕮 as I of *C* is followed by 𝕮 as IV of *G*. This results from the fact, that, on account of the transition tone $\bar{f}\sharp$, which could not thus occur before $\bar{e}$ in *C*-large, the ear perceives the harmony 𝕮 in the second half of the second measure as *G:* IV, and not as *C*: I, whereas this harmony impressed itself on the ear in the first half of the second measure as *C*: I. (Thus the tone *f*♯ is in this case a leading tone. Comp. § 187 at the end and §§ 203 and 380, also fig. 194.)

(B.) DIFFERENT SPECIES OF HARMONIC STEPS.

(1.) *Steps which are taken in one and the same scale,— steps which pass from one scale into another.*

§ 229.

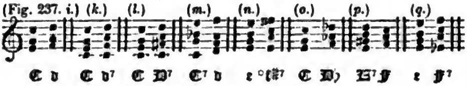
The collective mass of all possible fundamental harmonic steps admits of being differently divided, according to the different grounds of division.

One very essential division depends upon the circumstance whether the two harmonies following one another *both belong to one and the same key, or not.* In the first case (i. e. when one harmony is followed by another which belongs to the same key,) we say of the harmonic step, that it is *appropriate to the scale, that it belongs to the scale*, or *that it is taken in the scale;* but in the second case, (i. e. when a harmony is followed by another which belongs to a different key,) we denominate the step a *digressive* one—*a step taken out of the scale.*

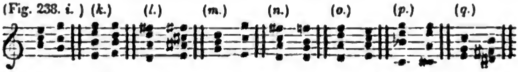
(2.) *Magnitude of harmonic steps.*

§ 230.

A second division of the different possible progressions of a fundamental harmony depends upon *the distance of the two fundamental notes of the two harmonies which follow one another.* That is to say, when a harmony is followed by another harmony whose fundamental tone is one degree higher than that of the former, as e. g. when the large three-fold chord 𝕮 is followed by the large three-fold chord 𝕯 or by the small three-fold chord 𝖉, fig. 237. *i.*,



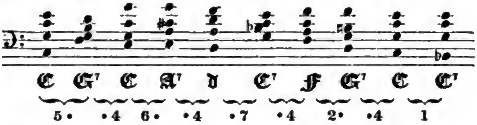
we call the progression or step of the fundamental harmony that of *a second*, because the fundamental note *C* of the first chord lies at the distance of a second from the fundamental note *D* of the second chord. And it is to be observed farther, that the fundamental progression 𝕮—𝖉 is a step of a *large* second. So likewise the steps are those of a large second when the harmony 𝕮 is followed by that of 𝖉^7, as in fig. 237. *k.* above, or when the harmony 𝕮 is followed by that of 𝕯^7, as in fig. 237. *l.* or when the harmony 𝕮^7 is succeeded by that of 𝖉, as is fig. 237. *m.* or when the harmony 𝖊 is followed by that of °𝖋♯, as in fig. 237. *n.* &c.—A step of a *small* second is found in successions like that in case of 𝕮—𝕯♭, as in fig. 237. *o.* or 𝕰^7—𝕱, as in fig. 237. *p.* or 𝖊—𝕱^7, as in fig. 237. *q.* In the same way we denominate such a fundamental harmonic progression as that of 𝖆—𝕮, fig. 238. *i.*



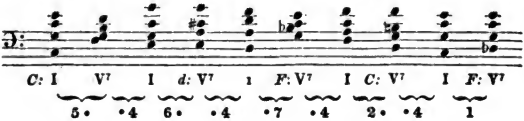
or that of 𝖊—𝕲^7, fig. 238. *k.* or that of 𝕯—𝕱♯^{7}, fig. 238. *l.* &c. a progression or step of *a third*;—a harmonic step like that of 𝕲—𝕮, in fig. 238. *m.* or that of 𝕯^7—𝕲^7, in fig. 238. *n.* &c, is termed a step or progression of *a fourth*;—the step in fig. 238. *o.* is called that of *a fifth* or *under-fourth*; the one in fig. 238. *p.* a step of *a sixth* or *under-third*; that in fig. 238. *q.* a step of *a seventh* or *under-second*.

§ 231.

The above mentioned different magnitudes of fundamental harmonic steps may be exhibited to the eye by connecting the two harmonies with a brace and writing within or under it the figure that indicates the sign of the interval, as e. g. below: (Comp. § 188.*)



or



§ 232.

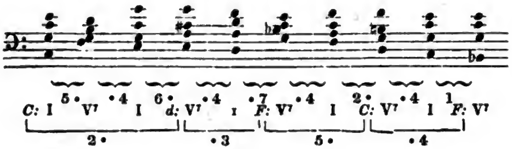
Care must be taken not to confound the idea of thirds, fourths, &c. as here applied to the successive steps of fundamental harmonies, with that of digression into the key of the third, the fourth, &c. which was the subject of consideration in § 188.

We were there speaking of the succession of one *key* to another, of the re-attunement of the ear to a new key by means of the circumstance that after one or more harmonies belonging to a key had been heard, a harmony occurred which impressed the ear as belonging to another key, and which thus re-attuned the ear to this new key, in this way dispossessing the previous tonic, and giving its place to a new tonic note (§ 185) situated at the distance of more or fewer degrees from the previous tonic note. (§ 188.)

But in the present case we speak merely of the succession of one *harmony* to another (§ 226.) In § 230, in particular, the only point considered is, whether the fundamental note of the first harmony is such and such a number of degrees distant from the fundamental note of the immediately following harmony, (without considering at all, whether these harmonies belong to one key or to different keys, whether the harmonic progression is a digressive one, or otherwise.)

The expression "to digress into this or that interval" refers to the succession of *one key to another;* whereas, the expression "the fundamental harmony progresses or steps into the third, the fourth," &c. has reference only to the succession of *one harmony to another*. The former expression relates to the distance of *tonic* notes; but the latter refers to the distance of *fundamental* notes: or, to speak in our language of signs, that which we denote by the succession of two Italic letters (§§ 121, 153, 187,) is a passing of the modulation into a new key; but that, on the contrary, which we represent by two German (Eng. black) letters following each other (§ 52) or by Roman numerals (§ 151,) is only the progression of fundamental harmonies—the succession of one harmony to another.

The following example (compared with §§ 188* and 231) exhibits both the *harmonic* progression, of which we have been speaking in the foregoing §§ 230 and 231, and the digressive modulations according to the mode of designation proposed in § 188:* in this figure the nature and difference of the two are very clearly presented.



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§ 232 *bis.*

Nor is the progression of fundamental harmonies to be confounded with *that of a voice* (§§ 40 and 41.)

In the foregoing example, where, from the first chord to the second, the base makes the step of a fourth from *c* to *f*, the harmonic succession from the chord $\mathfrak{C}$ to the chord $\mathfrak{G}^7$ (from the harmony of the first degree of the scale to that of the fifth degree) is the step of a fifth. The following progression (from the second chord to the third,) where the base proceeds a second downwards from *f* to *e*, is, as it respects the successions of the harmonies, a step from $\mathfrak{G}^7$ to ℭ, thus the step of a fourth. The succession from the third chord to the fourth, where *the base does not move at all* but continues on the tone *e*, is *a step of the fundamental harmony to the distance of a sixth*, the fundamental harmony proceeding from ℭ to $\mathfrak{A}^7$;—in connection with the last step *a digressive modulation* takes place from the previous key *C*-large into the key of *the second*—into *d*-small,—&c.

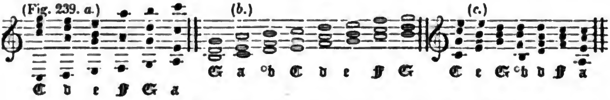
(C.) HARMONIC SERIES OR SEQUENCES.

§ 233.

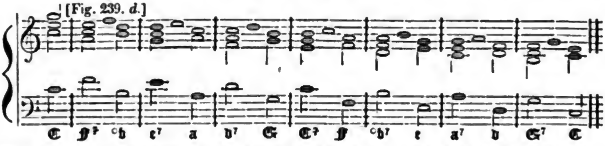
A continued succession of harmonic steps which are similar to one another is called *a harmonic series* or *sequence.*

This similarity of harmonic steps may be of several different species.

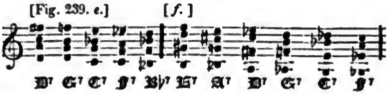
(1.) It may consist merely in the circumstance that *harmonic steps* of *one species of magnitude follow one another*, as e. g. steps of a second, steps of a third, &c. Thus fig. 239, *a*. for instance,


(Fig. 239. *a.*) (*b.*) (*c.*)

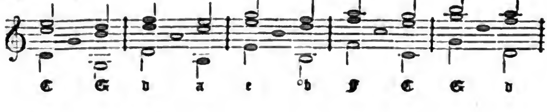
is a series of steps of a second,—steps too of different sized seconds, two being large seconds, namely, ℭ—𝔇, 𝔇—𝔢, and one being a small second, namely, 𝔢—𝔉, &c. Fig. 239, *b*. above, is another second series of the same kind. Fig. 239, *c*. above, is a sequence of harmonies each of which is situated *two* degrees higher than the preceding, and thus is a progression of fundamental harmonies by thirds. In fig. 239, *d*.


[Fig. 239. *d.*]

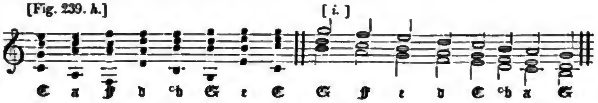
each succeeding harmony is situated three degrees, i. e. a fourth higher than the foregoing one; and thus this figure contains a series of fourths. The case is the same in figs. 239, *e* and *f*:


[Fig. 239. *e.*] [*f.*]

In fig. 239, *g*.

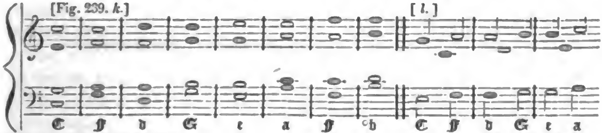

[Fig. 239. *g*.]

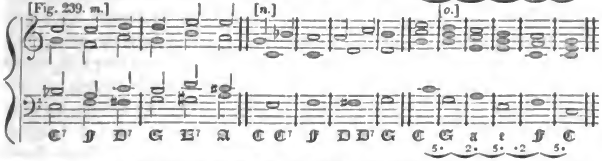
we have a series of steps of a fifth. In fig. 239, *h.*


[Fig. 239. *h.*] [*i.*]

we find a succession of sixths, or under-thirds, and in fig. 239, *i.* above, we have a series of sevenths or under-seconds.

The following examples are more complicated. In fig. 239, *k. l. m.*

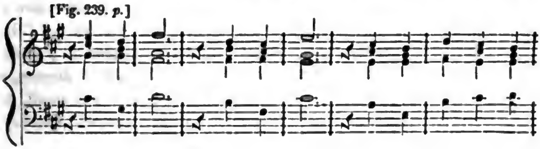

[Fig. 239. *k.*] [*l.*]


[Fig. 239. *m.*] [*n.*] [*o.*]

the fundamental harmony does not proceed by merely one species of interval, but moves at one time by fourths, and at another by sixths (under-thirds.) This is done, however, by so regular an alternation of fourths and of under-thirds, that each successive pair of chords is a symmetrical counterpart to the foregoing pair, in virtue of the fact that each consists of the progression of an under-third and a fourth, with the difference merely that each pair is one degree higher than the preceding. The third and fourth measures are as it were a copy of the first and second, differing merely by being on higher degrees of the scale: the first and second measures together form a group; the third and fourth form a similar group corresponding to it; the fifth and sixth measures form another similar group corresponding to the last, &c. The case is the same in fig. 239, *n.*

In fig. 239, *o.* above, we have a similar successive alternation of fifths and seconds: here too each pair of measures is virtually a copy of the preceding pair—a repetition of the same form on another degree of the scale—a fac-simile of the foregoing group.

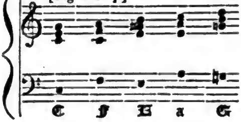
Another variety of this species of progression is found in fig. 239, *p.*


[Fig. 239. *p.*]

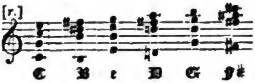
Here two steps of a fifth follow each other in a continued succession, and form a group consisting of three chords contained in two measures: this group repeats itself in the following two measures in the same form, but one degree lower.

In fig. 239. *q*. and *r*.

[Fig. 239. *q*.]



[*r*.]



steps of a fourth alternate with those of a seventh or under-second.

§ 234.

(2.) Another peculiar species of similarity in the successive fundamental steps of a sequence arises from the fact that the successive harmonies are not merely all *similar* to each other, but are absolutely *alike*,—not merely three-fold or four-fold chords, e. g. or three-fold and four-fold chords in symmetrical alternation, but are three-fold or four-fold chords of precisely *the same species*, as, for instance, all large three-fold chords, all principal four-fold chords, &c. We find in fig. 239, *a*, *b*, *c*, *g*, *h*, *i*, *k*, *l*, and *o*, on pp. 412, 413, 414, exclusively three-fold chords; but yet these three-fold chords are not entirely of one sort: at one time, as is shown by the letters placed beneath, these chords are large, at another, they are small, and at another they are diminished. There is, in fig. 239. *d*. p. 412., a regular alternate succession of three-fold chords and four-fold chords; but these again are of different magnitudes, as the subjoined letters show. In fig. 239, *e*, and *f*, p. 412, we have exclusively principal four-fold chords;—in fig. 239, *m*, p. 413, we have the same interchanged with large three-fold chords. Nearly the same is found in fig. 239, *n*, p. 413. In fig. 239, *m*. and *n*. each pair of measures is a new copy of the foregoing, differing only by being placed one degree higher, for which latter reason it is usual to denominate progressions of this sort *transpositions*.

§ 235.

It will be perceived, that, fundamentally considered, all the harmonies occurring in the examples *a*, *b*, *c*, *d*, *g*, *h*, *i*, *k*, *l*, *o*, and *p*, of fig. 239, above, are constructed of elements belonging to one and the same key. Fig. 239, *d*, exhausts, in a regularly alternating succession, the entire mass of the three-fold and four-fold chords appropriate to the key of *C*-large. But since the harmonies occurring on the different degrees of a scale differ from each other in size, a three-fold chord on the first degree, e. g. being *large* while the three-fold chord on the second degree is *small*, &c. it follows of course that the chords in a sequence of harmonies in one key are not of the same magnitude: and it follows, vice versa, that in case the chords are to be of the same size, the succession must necessarily be composed of chords taken from several different keys, as in fig. 239, *e*, *f*, *m* and *n*, pp. 412, 413; (though it is true indeed, that not every series composed of harmonies taken from different keys is in all cases of precisely one and the same magnitude throughout, as is clearly shown by fig. 239, *q* and *r*, p. 414.)

§ 236.

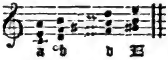
It will be perceived from this point of view, that a sequence proceeding in one key *cannot possibly consist of fundamental steps precisely equal in point of size:* thus e. g. in fig. 239, *a* and *b*, p. 412, the fundamental harmony moves, it is true, exclusively by seconds; in fig. 239, *c*, p. 412, exclusively by thirds; in fig. 239, *d*, p. 412, exclusively by fourths, &c; in fig. 239, *o*, p.413, alternately by fifths and seconds, &c; but still in fig. 239, *a*, and *b*, the seconds are at one time large and at another time small; in fig. 239, *c*, the case is the same with the thirds; in fig. 239, *m*, the same holds true of the fourths, &c; in fig. 239, *o*, we have at one time large seconds and at another small seconds, and, in case the series is continued farther, we have here also at one time large fifths and at another small fifths, &c.

This, moreover, is a very natural fact: for, it results necessarily from the circumstance that the degrees of the scale are not all of the same size.

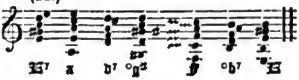
§ 237.

It is perceived also from the same point of view, that, while no sequence of chords of equal magnitude can be constructed out of the chords of a large key, no unbroken series whatever, consisting exclusively of harmonies appropriate to the small key, can be carried entirely through the scale of that key; for, in the case of the small key, harmonies are not to be found on every degree of the scale, as they are in the case of the large key, but the series of chords appropriate to the former has several chasms in it. If e. g. we should undertake to form a series of seconds from the tonic harmony upwards, in *a*-small, as in fig. 239, *bb*.

(Fig. 239. *bb.*)

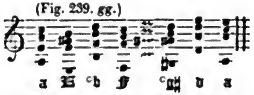


(*dd.*)

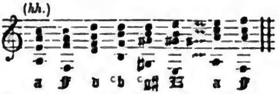


we should find, on coming to the second step, that a harmony is wanting on the third degree of the scale (§ 149.) The same thing occurs in the sequences exhibited in fig. 239, *dd*, above, as also in every other sequence which can be constructed in the small key by transforming any one of the large key examples found in fig. 239, *a*—*r* into the small key, as in fig. 239, *gg* and *hh:*

(Fig. 239. gg.)

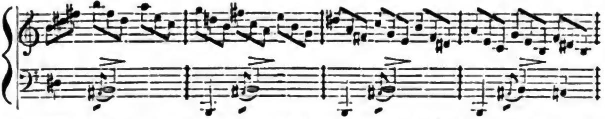


(hh.)



Certain other infelicities which connect themselves with this case, as it respects the appropriate flowing progression of the voices, are not here to be taken into the account. There are indeed some instances of progressions in pieces written in the small key which resemble these sequences, such e. g. as those in fig. 240:

(Fig. 240.)



but passages of this kind, as we have already seen in §§ 131, 211, and 379, always depend either upon foregoing digressive modulations, or upon transition-tones or mere apparent chords. Comp. fig. 169 *i*, *k*, p. 266, and fig. 215, p. 363.

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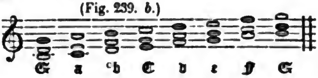
§ 238.

(3.) The symmetry of a sequence may be heightened *by placing all the chords in one position* or *by giving them all alike one species of transformation.*

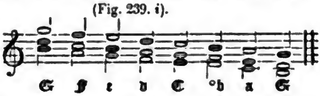
Thus e. g. in fig. 239, *b.*,

(Fig. 239. *b.*)



all the chords are in the first inversion, the fundamental tone being at the top and the original fifth in the middle. The example in 239, *i.*,

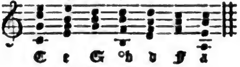
(Fig. 239. *i*).



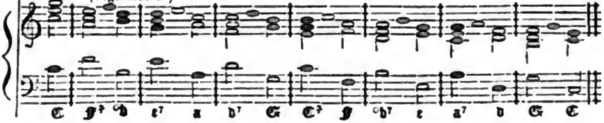
is of a similar character.

In examples fig. 239, *c*, *d*, *g*, *h*, *k*, *o*, *p*, *q* and *r*.

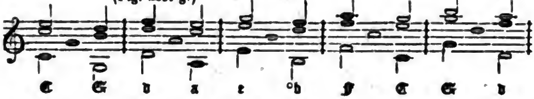
(Fig. 239. *c.*)



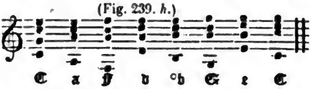
(Fig. 239. *d.*)



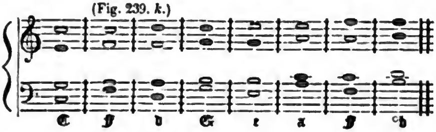
(Fig. 239. g.)



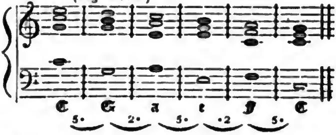
(Fig. 239. h.)



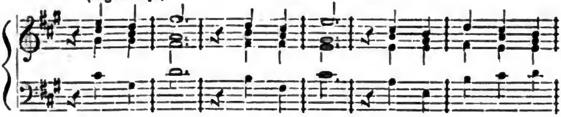
(Fig. 239. k.)



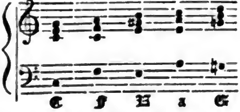
(Fig. 239. o.)



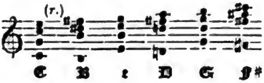
(Fig. 239. p.)



(Fig. 239. q.)



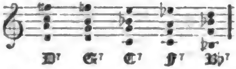
(r.)



all the chords are found in their uninverted position. Here the same position of the upper intervals recurs at every other chord alternately: i. e. in examples *d* and *k*, at one time the fifth is uppermost, and at another the fundamental tone; the next highest tone in example *d*, is at one time the third and at another the seventh, while, in *k*, it is at one time the third, and at another the fundamental itself, &c. In examples *g*, *o*, *q* and *r*, at one time the third is uppermost and at another the fifth; in examples *c* and *h*, at one time the fundamental tone is uppermost, at another its fifth, and at another its third; in example *p*, at one time the fifth is uppermost and at another the third.

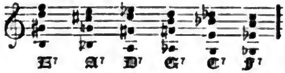
In example fig. 239, *e*.

(Fig. 239. e.)



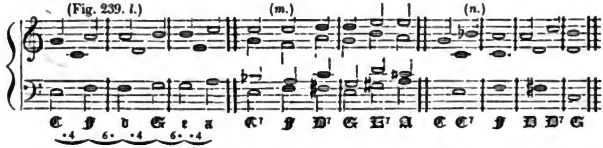
the intervals of one chord occur in an uninverted position, while those of the other appear in the second inversion. In the example fig. 239, *f.*

(Fig. 239. *f.*)



consisting exclusively of principal four-fold chords, all the chords appear without the fundamental tone and with the small ninth, while the one chord stands in the second inversion and the other in the fourth. In examples fig. 239, *l*, *m* and *n*.

(Fig. 239. *l.*)



uninverted chords alternate with chords in the first inversion. In example *e*, at one time the third of the fundamental tone is uppermost, at another the seventh; while in example *f*, at one time the ninth of the fundamental tone is uppermost, and at another the fifth. In example *l*, at one time the fifth of the fundamental is uppermost, and at another the third; in example *m*, at one time the fundamental note is highest, and at another its fifth. In a like symmetrical manner in *n* also, the same position of the upper intervals regularly recurs at every successive group.

---

§ 239.

(4.) A series of successive harmonies is the more symmetrical when these harmonies are all *alike in respect to the rhythmical accent.* In fig. 239, *l*, p. 413, e. g. the one harmony alternately falls on the heavy part of the measure, and the other on the light: it happens also, in connection with this circumstance, that all the chords falling on the first half of the measure are alike in respect to position, as are also all those falling on the second half. This is the case in example fig. 239, *g*, p. 412, as also in fig. 239, *d*, p. 412: in the last case, moreover, a four-fold chord regularly falls on the heavy part of the measure, and a three-fold chord on the light. In like manner also, in fig. 239, *n*, p. 413, the same group of three fundamental successions regularly recurs on similar parts of the measure. In fig. 239, *m*, above, this order is disturbed,—a circumstance which again produces a peculiar effect.

§ 240.

It is readily perceived, that these sequences may be infinitely varied, according as we arrange into a successive series either merely three-fold or four-fold chords, or both together, either chords that are merely similar or those which are exactly alike, at one time all in the same position, and at another interchangeably in different positions, at one time recurring on like parts of the measure, and at another alternately on opposite parts of the measure.—The different possible combinations in this case are almost endless.

As to whatever also pertains to the subject of sequences, nothing farther need here be said. It is enough merely to have become acquainted with their different species. The rules which are to be observed in the construction of such modulatory successions of tones are no other than the rules of all other modulations; and, accordingly, we have nothing peculiar to say in this connection, relative to the merits of particular sequences, or of particular modulations occurring in a sequence, or relative to any other rules to be observed in the case. All we have to do, on this point, is simply to refer to the general rules with which we have in part already become acquainted, and which in part we are about to learn in what follows.

(D.) REMARKS ON THE RESPECTIVE MERITS OF THE DIFFERENT HARMONIC STEPS IN GENERAL.

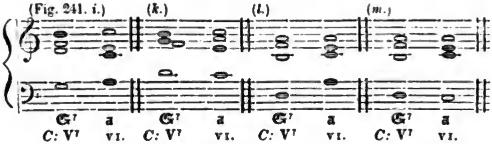
§ 241.

The 6888 different fundamental successions enumerated in § 227 are all essentially diverse from each other; no one is exactly the same as another, but each has its own distinct and peculiar merits. Nay, more! Each appears again in an entirely different light, according to the difference of circumstances under which it occurs, so that one and the same succession, under certain relations and circumstances, in certain situations, inversions, permutations, or other transformations of the one or the other chord, or of both at once, introduced on one or another heavy or light part of the measure, and under this or that particular combination of circumstances, produces at one time entirely a different effect from what it does at another. By this means, the 6888 essentially different cases becomes multiplied perhaps an hundred fold, or rather almost into infinity.

(1.) Thus, e. g. an otherwise unusual and repulsive harmonic succession may sometimes be rendered less harsh and disagreeable by introducing it in a somewhat *slower grade of time;* for, in this case, the ear has more time to comprehend, digest and reconcile itself to the succession, though the latter be in itself rather foreign and unnatural.

(2.) It often makes a great difference also, whether the two harmonies following each other, are both in their *original form*, or whether one or both of them appear under some *transformation*, and also in what *position* the two chords occur. In fig. 241,

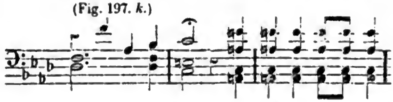
(Fig. 241. i.)


(k.)
(l.)
(m.)
$\mathfrak{G}^7$ $\mathfrak{a}$ $\mathfrak{G}^7$ $\mathfrak{a}$ $\mathfrak{G}^7$ $\mathfrak{a}$ $\mathfrak{G}^7$ $\mathfrak{a}$
C: V^7 vi. C: V^7 vi. C: V^7 vi. C: V^7 vi.

the fundamental progression $\mathfrak{G}^7$—$\mathfrak{a}$ occurs four times, and, in each instance, moreover, as *C:* V^7 vi. In the first case, however, the two harmonies appear in their uninverted position, while in the second they are both inverted, in the third and fourth cases, $\mathfrak{G}^7$ occurs in the second inversion, with the large ninth and without the fundamental tone. Every one perceives, that here the very same fundamental step sounds far more agreeably in the first position, than it does in the remaining three.

(3.) Many harmonic successions are rendered more agreeable by the fact that *one* or *more intervals* of the first harmony are continued in the second, as e. g. in fig. 197, *i* p. 349, the tones *e* and *c* of the chord $\mathfrak{a}$ had already been heard in the chord $\mathfrak{C}$. By this means the harmonic succession sounds far more soft and flowing, than it would if the two harmonies followed each other in less neighborly positions, as they do e. g. in fig. 197, *k*.

(Fig. 197. *k.*)



Such a previous introduction of one or more tones of a harmony which is about to appear, may be considered as a sort of preparation of it. (See § 107, p. 241.)

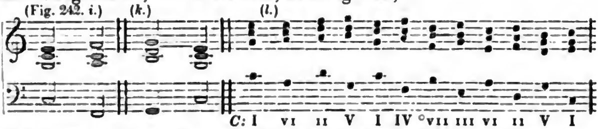
The transitions from *C*-large to *b*-small in fig. 201, *l*, p. 351, and partially also that into *B*-large in fig. 201, *m*, p. 351, are of a similar species.

(4.) Again, much often depends upon the circumstance whether the one or the other of two successive harmonies *falls on a heavy or on a light part of the measure.* Thus we have already observed, in § 114, that the step from a three-fold chord, or even from a four-fold chord, to a secondary four-fold chord, takes place most conveniently on a heavy part of the measure, while the reverse progression is best made on a light part of the measure, so that the secondary four-fold chord always comes to stand on the heavy part of the measure.

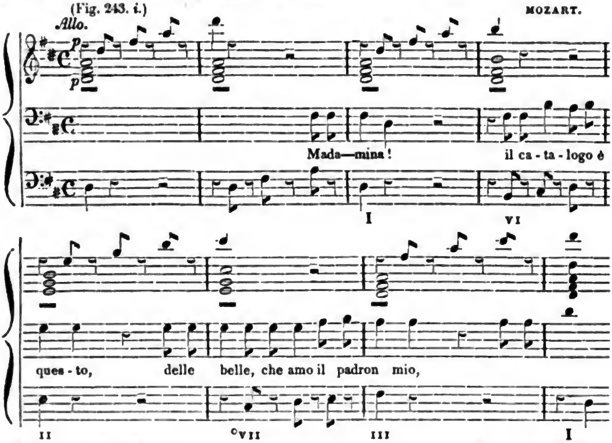
(5.) The degree of *loudness* or *softness* of performance may also have influence. The energy and decision with which a harmonic succession, not very acceptable in itself, makes its appearance, as it were takes the ear by force, whereas the very same succession, presenting itself with less boldness and decision, would be rejected by the ear. It is for this reason, that so much is admissible on the mighty organ, or in full vocal or instrumental choruses, which, presented with a less imposing power of tone, would not be received.

(6.) An harmonic succession which would otherwise be repulsive to the ear, may often be rendered more acceptable by occurring *in an harmonic series.* The harmonic succession °vii—iii, or IV—°vii, is, when taken by itself, rather disagreeable; but in a series, as in fig. 242, *l.* it is far less so; for, as there are here several successive steps of fundamental harmonies at the distance of a fourth, one, so to speak, gets into the habit of hearing progressions of this species, and therefore the more readily welcomes, in this series, the progression of a fourth in the case of IV—°vii and °vii—iii.—Comp. fig. 243, i. and *k*.

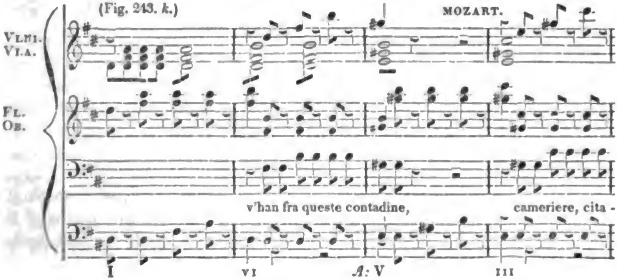
(Fig. 242. i.)

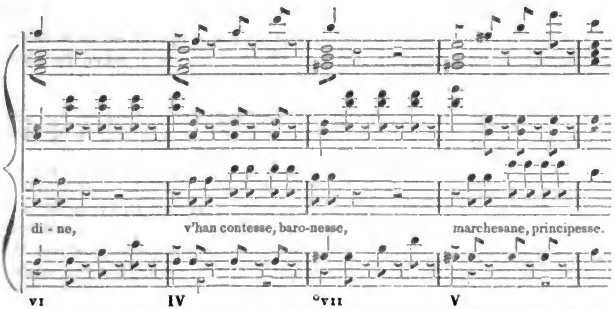


(Fig. 243. i.)



(Fig. 243. *k.*)

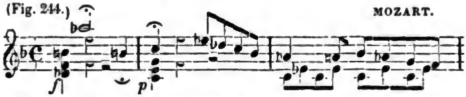




(7.) Two harmonies which, in case they occurred in the course of the same musical period, would justly be regarded as making a harsh and grating harmonic succession, become less offensive, provided the one stands at the close of a period and the other at the commencement of the following period. This is, indeed, very natural; for, by this means, they cease to stand in so close a connection with each other.

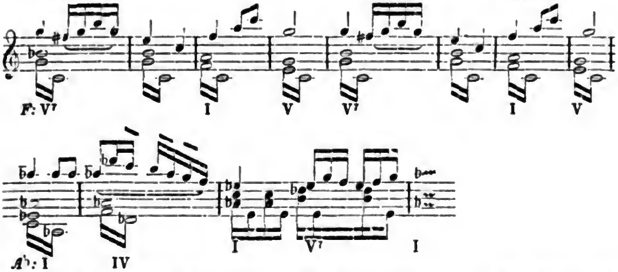
This is very especially the case after a dominant pause, i. e. a pause or rest on the harmony V. In fig. 244,

(Fig. 244.) MOZART.



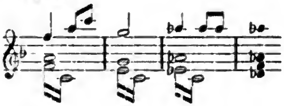
after a pause on *f:* V, or *F:* V, the harmony *A♭:* I occurs, very suddenly and unexpectedly, it is true, but yet with very beautiful effect. So also, in fig. 245, *i*,

(Fig. 245. *i.*) ROSSINI.



(to quote a very familiar example,) after the harmony *F:* V, with which the period terminates, *A♭:* I immediately occurs in the commencement of the following passage.—(This last harmonic succession would be still farther very materially softened by observing the suggestion made in No. 3 of the present section; somewhat, e. g. as in fig. 245, *k*.)

(Fig. 245. *k*.)

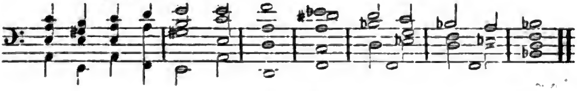


In the examples fig. 197, *i*, also, p. 349,—examples which have already several times been referred to,—the succession of what would otherwise be very foreign and dissimilar harmonies and keys, is essentially softened by the intermediate pause on the fifth.

(8.) Another very effective means of softening many otherwise harsh harmonic successions, particularly those which involve a transition from one key to another, is *equivocalness*. The ear much more readily reconciles itself to many harmonic successions which would otherwise be offensive, when the chord immediately preceding the transition into a new key leaves the ear in doubt as to the key. (§ 223, p. 375.)

Examples of this kind may be found in § 219, pp. 369—372. In fig. 204, *o*, p. 372, for instance, the ear, at the chord [c f $\bar{a}$ d♯ or e^b,] is really in doubt in which key it is; and when the harmony **B**♭ occurs immediately afterwards, the ear readily assumes it to be the tonic, though *B*♭-large is but very remotely related to the previous key *a*-small. It might be said, that the ear, which, for a moment, is without the resting point of a definite centrality, and accordingly feels as if it were lost, therefore the more readily seizes any key that presents itself, and that too usually with eagerness, just for the sake of being somewhere at home again. But, on the contrary, this same digressive modulation from *a*-small into **B**♭-large in the following case, fig. 204., *n*.

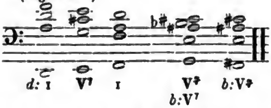
(Fig. 204. *n*.)



(Comp. § 208.) seems far more foreign, because the chord which here immediately precedes the three-fold chord **B**♭ is not, as in fig. 204, *o*, p. 372, really equivocal, but from its connection, its position and its form, it pretty clearly presents itself as being in *a*-small.

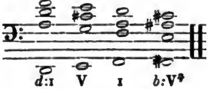
In the example before adduced, a chord preceded the digressive modulation which left the ear in doubt as to the key. But an otherwise harsh digressive modulation may be softened by preceding it with a chord which, even if not really equivocal, still, in itself considered, may be found in the key into which the digressive modulation is to be made. For example, in fig. 246, *i*,

(Fig. 246. i.)



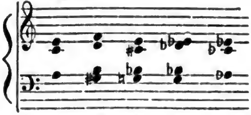
the fourth chord appears decidedly as *d:* V⁷, and the ear is far from being in doubt as to the key; but yet, this harmonic combination, in itself considered, might also be found in *b*-small, as [G e a♯, $\ddot{c}$♯]. If now the harmony F♯⁷ occurs after this chord belonging alike to the keys *b*-small and *d*-small, and effects a digressive modulation into the key *b*-small—a key very foreign from *d*-small, the harmonic succession is far less harsh and disagreeable than if the F♯⁷ had been preceded by another harmony not to be found in *b*-small, as in fig. 246, *k*

(Fig. 246. *k*.)



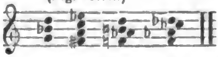
So also in fig. 247, *i*.

(Fig. 247. *i*.)



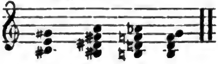
the transition from *a*-small through *d*-small into the very foreign key *a*♭-small, is favored by the circumstance that the chord 𝔄⁷ [g b♭ $\bar{c}$♯ $\bar{e}$], immediately preceding the very remote *a*♭-small, is still to be found also in *a*♭-small as 𝔅♭⁷, namely in the form [g b♭ $\bar{d}$♭ $\bar{\bar{f}}$♭]. Another case of the same species may be seen in fig. 247, *k*.

(Fig. 247. *k*.)



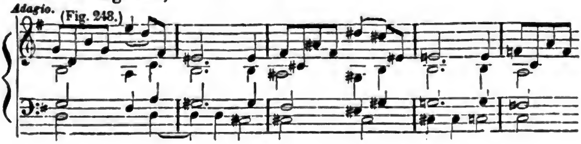
where a transition is made from *g*-small through *c*-small into *g*♭-small Another example occurs in fig. 247, *l*.

(Fig. 247. *l*.)



So also in fig. 248,

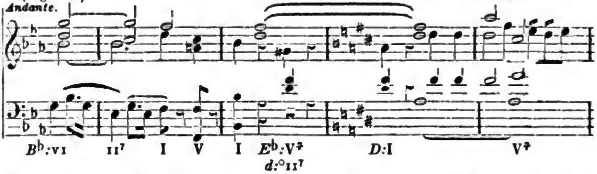
(Fig. 248.)



a digressive modulation is at first made from *G*-large into *a*-small; afterwards into *f*#-small and finally into *F*#-large. (I say, at first from *G* into *a*; that is to say, the ē# in the second measure much more naturally strikes the ear in the first half of the measure as *f*, thus making the fundamental harmony to be $\mathfrak{E}^7$ with a small ninth, while the chord, which should properly be written [d g# b f̄] is written in the form [d g# b ē#] merely to accommodate the following harmony $\mathfrak{C}^{\#7}$, § 224.) Now the digressive modulation from *G*-large and *a*-small into *f*-small and *F*-large is very foreign and would be very harsh, were not the preceding chord [d g# b ē# or f̄] common to the keys *a*-small and *f*#-small and equivocal in the fact that, in itself considered, it may be found likewise in *f*#-small (as V^7 with small ninth.)—Indeed, if we consider also that the chord in question might also present itself to the ear as $\mathfrak{G}^7$, it may be regarded as *actually equivocal*, and this digressive modulation may thus be considered as of the same species with that before mentioned in fig. 204. *o*, p. 372

Another example of the same species is the celebrated transition from B^b-large, or properly from *E*^{b}-large, or through *E*^{b}-large, into *D*-large, in fig. 249:

(Fig. 249.) MOZART.

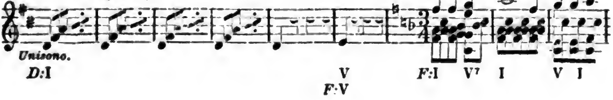


That is to say, the ear in this case takes the chord [B^b d̄ f̄ ḡ# d̿ f̿], in the third measure, properly as [B^b d̄ f̄ ā^b d̿ f̿], hence as *E*^{b}*:* V^7, (§ 194), at least on hearing it the first time. (For, the fact that Mozart wrote the tone ḡ# or ā^b, as ḡ#, in order to accommodate the approaching digressive modulation, (§ 224 at the end), is not perceived by the ear.) Thus, the chord preceding the new *D:* I is not, taken according to the connection, really equivocal, but merely a chord common to two different keys. Still, however, the modulation, though remote, does not sound harshly, and chiefly for this reason among others, that the harmonic combination [B♭ d̄ f̄ ā^b d̿ f̿], which precedes the new *D*: I is to be found also in *d*-small under the form [B♭ d̄ f̄ ḡ# d̿ f̿], and even in *D*-large, (§ 94.)

The example in fig. 250 also is of a similar species

MOZART.

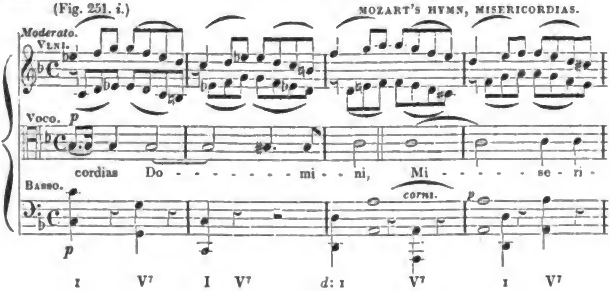
(Fig. 250.)



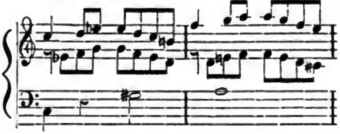
A passage in *D*-large is immediately followed by one beginning with *F:* I But in this case, the single intermediate tone ē is worthy of special remark. One scarcely knows, in fact, what to do with this ē, as what to regard it. It can perhaps be most simply explained as the fifth of the harmony *D:* V, or possibly as a transition tone.—But, again, this ē sustains also another relation and that too not an idle one: it admits of being taken as the third of the harmony *F*-V^7; and, regarded in this point of view, it would (especially after a repeated hearing of the passage) contribute in no small degree to smooth the transition into *F*. This will readily be perceived, if the ē is omitted, or if, instead of it, the tone d̄ is repeatedly struck and then *F*-large is immediately taken.

Fig. 251 gives also an interesting example of such an effect of equivocalness.

(Fig. 251. *i.*) MOZART'S HYMN, MISERICORDIAS.

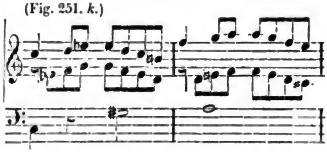

Moderato.
Vlni.
Voco.
p
cordias Do - - - - - - - - - mi - - ni, Mi - - - - - - se - ri -
Basso.
corni.
p
p
I V⁷ I V⁷ d: I V⁷ I V⁷

(Fig. 251. *k.*)



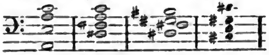
Here the phrase expressed in the first two measures in *c*-small is immediately repeated in the following two measures in *d*-small. The new commencement of a phrase similar to the foregoing, which takes place at the beginning of the third measure is unhesitatively taken by the ear as a new commencement in *d*-small, and this succession of two passages in Keys so little related to each other would be sufficiently harsh, were it not for the fact that a softening effect is produced by the equivocalness of the second half of the second measure. At this point the tone $\bar{g}^{\sharp}$, which occurs in the vocal part, strikes the ear, now attuned to *c*-small, as a^b, and hence as the ninth of the fundamental harmony $\mathfrak{G}^7$; but it might perfectly well be regarded also as a transition tone—$g^{\sharp}$—to a of the following harmony, (and indeed, after the passage has several times been heard, it comes at last to be actually regarded in this light.) This equivocalness materially softens the harshness of the transition; and an incidental circumstance which contributes to the same result is the fact that *d*-small is the principal key of the whole piece—a key to which the ear very naturally recurs, even independently of any other cause; and, finally, we may still farther bring into account the fact that the harmonic combinations [g♯ f̄ d̄] and [g♯ d b̄] present a harmony which is in itself equivocal between $\mathfrak{G}^7$ and $\mathfrak{E}^7$, and which, regarded as $\mathfrak{E}^7$, points, as a dominant harmony of transition, to *d*-small, and accordingly, if, after the pause in the base, the vocal part be taken as the base, the case assumes the shape presented in fig. 251, *k:*

(Fig. 251. *k.*)

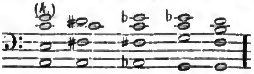


Instances of a similar character are to be found also in figs. 252 and 253:

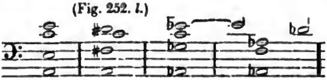
(Fig. 252. *i.*)



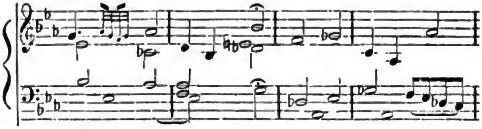
(*k.*)



(Fig. 252. *l.*)



(Fig. 253.)



MOZART.

In like manner, in fig. 235, measures 24—26, p. 405, the transition from *e*♭-small into the widely remote key *c*-small is made by means of the diminished three-fold chord common to these two keys. Let it be attempted, on the contrary, to make this transition without any such means of softening the effect, and by the immediate introduction of the unequivocal four-fold $\mathfrak{G}^7$, as in fig. 235, *l*, p. 406, and it will be found, that all the harshness which had in the former case been concealed, will here again make its appearance.

The digressive modulation from *C*-large into *b*-small, occurring in fig. 201, *l*, p. 351, and already remarked upon in § 241, No. 3, is also, in the same way, as well as by the circumstance there mentioned, favored by the chord [g b d̄ f̄], which, as [g b d̄ ē♯], is to be found also in *b*-small. The same is true to some extent, even of the transition into *B*-large in fig. 201, *m*, p. 351.

Compare also fig. 32, p. 356, which has been several times mentioned already (§ 91, § 189, Rem. § 194, § 208.)

So likewise in fig. 203, p. 352, the harmonic step from *C*-large into the remote *b*-small is very much favored by the fact that the chord 𝔢, which occurs also in *b*-small, precedes the chord 𝔟.—Moreover, it may, perhaps, be maintained, that in this example even the harmony 𝔢 does not altogether unequivocally strike the ear as III of *C*-large: for, as the harmony III is not in itself very natural and familiar to the ear, and indeed, we may say, is rather unusual, (§ 147, No. 3,) and hence the ear is not, in the general, particularly inclined to take a harmony for III, so here, if the harmony 𝔢 is struck again in the second half of the second measure, the ear will begin to doubt whether it should not take this 𝔢 as something else than as *C:* III.

The digressive modulation from *a*-small through *d*-small into *b*-small, in fig. 224, *i*, p. 375, is of a similar species, as is also that in fig. 224, *k*, p. 376, where harmonies belonging to *b*-small and *B*♭-large immediately follow each other. The case is the same also with the succession *E*♭: V^7 *d*: I, &c.

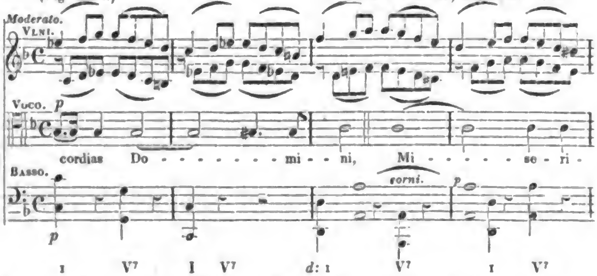
(9.) It is to be observed farther, that those digressive modulations which are effected by the sixth-fourth position of the new tonic chord, (§ 207, at * 1,) are the most agreeable, so that we may in this way not only pass into very remote keys, but this mode of modulating is for the most part of peculiarly fine effect.

Thus, e. g. the transition from *B*♭-large or *E*♭-large into *D*-large, in fig. 249, p. 425, already referred to, is favored, not only by the equivocalness of the preceding harmony, but also by the fourth-sixth position of the chord 𝔇.

In fig. 253, p. 427, also, where a new passage commences with *D*♭*:* I, after *f:* V^7 or *A*♭: V^7, the transition is of a peculiarly happy effect, from the union of several favorable circumstances, to wit: the fourth-sixth position of the new tonic harmony, (§ 207,) the preceding rest (adverted to in No. 7 of the present section,) and the equivocalness of the chord [g d^{b} $\bar{e}$ $\bar{b}^{b}$.]

In fig. 251, *i*, also,

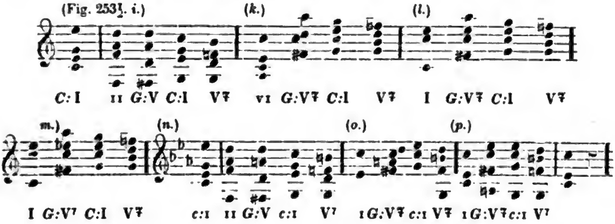
(Fig. 251. i.) MOZART'S HYMN, MISERICORDIAS


Moderato.
Vlni.
Voce.
p
cordias Do - - - - - - - - - mi - - ni, Mi - - - - - - se - ri -
Basso.
corni.
p
p
I V7 I V7 d: I V7 I V7

the coming in of the horns with [A a] tends to beguile the ear into the impression that the new phrase in *d*-small actually commences in the fourth-sixth position, as in *k*.

The same will be found to hold true in most of the digressive modulations of this species which are referred to in figs. 200 and 201, pp. 350—352. It must not be overlooked in these cases, however, that in many instances the transition is facilitated also by the equivocalness of the foregoing chord and by other favorable circumstances, as has been in part already observed.

Such passages as those in fig. 253½ *i* to *p*.


(Fig. 253½. i.)
(k.)
(l.)
C:I ii G:V C:I V7 vi G:V7 C:I V7 I G:V7 C:I V7
m.)
(n.)
(o.)
(p.)
I G:V7 C:I V7 c:i ii G:V c:i V7 i G:V7 c:i V7 i G:V7 c:i V7

where the decisive tonic fourth-sixth chord follows a chord which may be regarded as its dominant of transition, are also particularly agreeable to the ear in this respect. The digressive modulations in figs. 249, 251, 252, *k*, 253 &c, pp.425, 426, 427, are of a similar species.

Numerous *other* circumstances of every sort, some of which cannot here be explained at all, but to which we shall hereafter call attention in particular cases that will occur, may contribute very much to soften the harshness otherwise attendant upon the succession of harmonies, even if not in some cases entirely to remove it. One of these circumstances is a perfectly natural *flow of the voices.* So also mere single *transition-tones, suspensions,* or intermediate *transition* or *apparent chords,* often contribute to render harmonic successions which would otherwise be harsh, very peculiarly smooth and agreeable.

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§ 242.

It will at once be perceived from our present view of the matter, that the merits of the different possible harmonic successions and of all their various possible combinations, can by no means be disposed of by a few general maxims, and that a concise answer to the questions, "What harmonies may follow each other? What harmonic successions are good, and what are objectionable?" cannot be given. No class of harmonic successions admits of being pronounced good or bad universally, none can be approved or reprobated in the gross; and whoever should here attempt to establish a universal precept, would, as a matter of course, either deceive himself or others, because such universal maxims would not apply to cases so multifariously and essentially unlike. No. He who would fully answer the above questions and would determine the precise extent to which each harmonic succession is good or ill,—is flowing, agreeable, repulsive, harsh or even wholly to be rejected, would have no less a task to perform than that of going over individually all the 6888 different cases, and, subjecting each by itself to a separate and distinct examination, settle its own peculiar merits, and that too under all possible combinations, and under all the various circumstances that can be connected therewith. This would be a huge undertaking indeed, one which folios would scarcely be sufficient to accomplish: it would require books too voluminous for anybody to read, even if anybody could be found to write them.

In the alternative, therefore, of either unqualifiedly laying down universal affirmations as to the merits of entire classes of harmonic successions—affirmations which would at best be true only to a limited extent, while in all other cases they would necessarily be false, or of falling into an interminable strain of detail,—and for the purpose of keeping ourselves equally far from a deceptive universality, on the one hand, and from a tedious course of detail, on the other,—for the sake of neither presenting as entire what is really incomplete, nor of pronouncing an extended and tiresome critique upon every individual case, we propose to pursue a middle course in the matter. We shall pass over the entire field, it is true, but yet a minute examination of every foot of the ground, we shall by no means attempt. Of the much that might be said upon the different cases occurring in these classes, we shall exhibit only that which seems most important, without any view to furnishing, in these individual sketches, any thing like a complete theory of harmonic succession. All the rest we leave to each individual's own correct musical feeling, and it very fortunately happens that this property itself, without theory, and often, as past experience has already shown, even in spite of false theories, is, in practice, a pretty sure guide.

Many, moreover, may find it an interesting exercise, ultimately, to go through, by themselves, all the different harmonic successions, according to the divisions made below, and to ascertain whether and in what way this or that harmony can be struck after one and another harmony struck previously, &c. By this means one will sometimes unexpectedly fall upon new and often very effective harmonic turns which otherwise would never have been thought of. (It is true indeed, that *beginners* will not be able to institute researches of this kind with entire success, so long as they are not familiar with the laws which relate to the carriage of voices.)

According to the view which has been taken, from § 241 to the present place, *there is not a single harmonic succession which we should be able absolutely and unconditionally to forbid.* It is indeed true, as we shall find even in our proposed survey of the field, that many successions produce a very strange, unnatural, and often extremely repulsive effect. But such successions may not only sometimes be very much, and often, indeed, entirely, softened technically, by circumstances of the kind mentioned in § 241, but, regarded in an aesthetical point of view, even that which, in respect to art, is foreign and unnatural, and which is to some extent harsh, and indeed that which is positively rough and irregular, may, when used in *the right place*, be entirely proper and of very happy effect.

REMARK.

The doctrine of the different harmonic successions and of their various merits is also, like many others, found in our books of instruction in a very sad, and one might even say, pitiful condition.

Most writers cut the matter short and pass over the subject altogether.

A few others who touch upon it, do it in so superficial a manner, that it would have been better if they had not treated it all. They propose, namely, to despatch the subject by giving, on a page or two of their books, at best a few rules, intended to show, "by what intervals the fundamental harmony, or, as they term it, the fundamental base (?) may move," i. e. whether steps of a second, third, &c, are allowable in the fundamental harmony, &c.

Thus, e. g. *Rousseau*, in his Diction. de mus. art. Basse-fondamentale, teaches, that there may be three different progressions of the so called fundamental base and only three, namely: 1. "*Monter ou descendre de Tierce ou de Sixte*—the ascent or descent of the third or the sixth; 2. *De Quarte ou de Quinte*—of the fourth or the fifth; 3. *Monter diatoniquement au moyen de la Dissonance qui forme la liaison*, (which I do not understand!) *ou par licence* (See Remark at § 107) *sur* (?) *un Accord parfait. Quant à la descente diatonique, c'est une marche absolument interdite à la Basse-fondamentale, ou tout au plus tolérée dans le cas de deux Accords parfaits consécutifs, séparés par un repos exprimé ou sous-entendu:*" (here again an ellipsis!) *cette règle n'a point d'autre exception, et c'est pour n'avoir pas démêlé le vrai fondement de certains passages, que M. Rameau a fait descendre diatoniquement la Basse-fondamentale sous des Accords de Septième, ce qui ne se peut en bonne Harmonie*:"—"The diatonic ascent by the dissonance which forms the connection? or, by license, in a perfect chord. As it respects descending diatonically, it is a progression absolutely forbidden to the fundamental base, or at most tolerated only in the case of two consecutive perfect chords, separated by a rest either expressed or understood:—this rule has no other exception, and it is from not having discovered the true fundamental of certain passages, that Mr. Rameau has made the fundamental base in the chord of the seventh descend diatonically,—a thing which is incompatible with good harmony."

Here, then, we find expressed in a few lines the entire code of laws which are to determine what modulation* may do, and what it may not do!

Now who does not see, how impossible it is to pronounce decisions of this character which shall be universally applicable? How many entirely different questions, e. g. are involved in the single one which follows, namely, are progressions of the fundamental harmony by seconds to be deemed good or bad, allowed or forbidden? After a chord whose fundamental tone is *c*, e. g. can another follow whose fundamental tone is a large or small second higher than *c*?

If, namely, one will compute how many essentially different large or small second steps may occur to a large, small, or diminished three-fold chord, or to a principal or secondary four-fold chord of this or that key, from each of the fourteen harmonies belonging to a large key, or the ten harmonies appropriate to a small key, he will find that there may be neither more nor less than 1152 steps of a second, each of which is entirely different from the others, each is an entirely distinct fundamental progression: 576 of these steps of a second being small, and an equal number being large. For, reckoning, first, (I.) The *small* second steps of the fundamental harmony; there may follow

(*A.*) in *a large key*
  (1.) after a *three fold* harmony, and in the first place,
    (*a.*) after that of the *first* degree,
    (a.) another *three-fold* harmony, and that too, e. g. in *C*-large, either
      (*aa.*) a *large* three-fold chord, and thus, in C-large, the three-fold chord 𝔇♭ may follow that of ℭ. But this 𝔇♭ may be at one time *D♭:* I, at another *G♭:* V, at another *A♭:* IV, at another *g♭:* V, and again *f*: VI,—(see table *a*, p. 296;)—thus making five different small second steps, - - - - - - 5
      (*bb.*) or there may follow after *C*: I the *small* three-fold harmony of the next degree, namely d♭. This harmony also is at one time *C♭:* II, at another *B♭:* III, *F♭:* VI, *a♭:* IV, or *d♭:* I, (see table *b*, p. 297;) thus making five other small second steps - - 5
      (*cc.*) or may follow after *C:* I a *diminished* three-fold harmony, namely °d♭, which harmony has three different meanings, (see

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* It will be perceived that the term "modulation" is here used in the sense of *harmonic progression*. Tr.

table *c*;) thus giving us again three different species of small second steps	3
All together, thus far, amounting to	13
(𝔟.) We find, in like manner, that four different *four-fold* chords may follow the three-fold harmony of the first degree of the large key; in *C*-large, e. g.	
(*aa.*) the *principal* four-fold chord $\mathfrak{G}^7$ in two different relations, (see table *d*, p. 299,)	2
(*bb.*) the *small* four-fold chord in four different relations, (see table *e*, p. 300.)	4
(*cc.*) the four fold chord with *small fifth* in two different connections, (see table *f*, p. 301.)	2
(*dd.*) the *large* four-fold chord in three different relations, (see table *g*, p. 302.)	3
making again	11
total thus far	24
(*b.*) So, in like manner, an equal number of different small second steps may be had after the three-fold harmony of the second degree in a large key.	24
(*c.*) So likewise after the three-fold harmony of the *third* degree.	24
(*d.*) Do. after the three-fold harmony of the *fourth* degree.	24
(*e.*) Do. after the three-fold harmony of the *fifth* degree.	24
(*f.*) Do. after the three-fold harmony of the *sixth* degree.	24
(*g.*) Do. after the three-fold harmony of the *seventh* degree	24
total thus far	168
(2.) We find in the same manner an equal number of different small second steps after each of the seven *four-fold* harmonies of the large key.	168
total	336
(*B.*) So also in *a small key* there may follow	
(1.) after a *three-fold* harmony, and, first,	
(*a.*) after that of the *first* degree,	
(𝔞) another *three-fold* harmony, and that too, in *a*-small, e. g. either	
(*aa.*) a *large* three-fold harmony, as above, in five different meanings	5
(*bb.*) or a *small* three-fold harmony of the same variety of significations	5
(*cc.*) or a diminished three-fold chord, in three different relations,	3
amounting thus far to	13
(𝔟) four different *four-fold* chords, constituting together eleven different varieties of relationship, (as above,)	11
total	24
(*b.*) So likewise after the three-fold harmony of the *second* degree in a small key	24
(*c.*) after the *fourth*	24
(*d.*) after the *fifth*	24
(*e.*) after the *sixth*	24
(*f.*) after the *seventh*	24
total	144
(2) So likewise after each the of four *four-fold* harmonies of the small key, we find 96 small second steps	96
total.	576

(II.) In just the same way we obtain an equal number of *large* second steps - 576

Grand total, as above stated. - - - - - - - - - 1152

We will assume, then, that there are eleven hundred and fifty-two different steps of a second;—(and an equal number of *under*-second steps, which those gentlemen likewise include in their prohibition of second steps,—thus making strictly 2304 steps of a second;) —to say nothing of the very various combination of circumstances, (§ 241 to this place), by which the merits of every progression of this kind may be so materially affected.

And now I ask, how is it possible, in a single sentence, to pronounce, with any propriety, upon the merits of an entire class of fundamental progressions so essentially diverse?!

But notwithstanding all this, our writers find it,as we have seen, a very easy matter to pass sentence in this very way. It is very plain, however, that such a proceeding has been abundantly productive of the most serious and palpable errors.

We will mention a few, by way of example; and as we have just been speaking above of *second* progressions, we will begin with these.

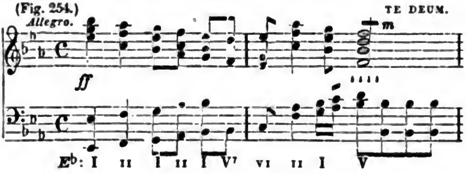
These progressions, as above observed, are all very summarily forbidden in our most approved systems of musical doctrine. Now, I must be permitted to ask, have those gentlemen, as they forbid, at a single stroke, all possible steps of a second, examined all the 1152, and much more the 2304, different possible second progressions of the fundamental harmony, and that too under all possible circumstances and combinations of circumstances. etc. etc. ? ? or have they most frivolously issued their interdict *without* such examination ?—or do they know how to adduce some fundamental principle from which the musical impossibility of such progressions would follow *a priori* ??—plain questions, whose answer is readily given by the first look at the hundreds of second progressions occurring in every piece of music that comes to hand.

I must be allowed, farther, to subject some of those prohibitions to the test of experiment and of a good musical ear.

According to the passage quoted from Rousseau, as we have seen, progressions of a second are one and all condemned at a dash! *Rameau* also, coinciding with this view, (in d' *Alembert*, § 36 and 37) demonstrates from the most learned considerations, that a three-fold harmony can by no means be followed by another three-fold harmony on the next degree of the scale: e. g. 𝕮—𝔡, and least of all when both three-fold harmonies are large: e. g. 𝕮—𝕯.

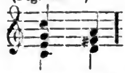
According to this view, all the progressions occurring in the examples hitherto exhibited would be faulty and bad.—(And I here perceive with no little dismay, but alas, too late! how criminally I offended against *Rameau* and *Rousseau*, when I began the first allegro of my *Te Deum laudamus* with a whole series of harmonic steps of the description I—ii and V^7—vi—! Fig. 254.

(Fig. 254.) TE DEUM.



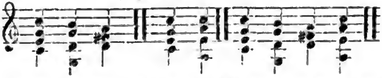
Marpurg ventures, indeed, in his remark (10) on *Rameau's* system, to undertake the defence of such second progressions. But on what does he found his defence ? It is true, says he, that the second progression in fig. 255, *i.*

(Fig. 255. *i*.)



is not natural to the fundamental base; but art here comes in to the help of nature. The progression would be natural, if it were as in fig. 255, *k*,

(Fig. 255. *k*.)



that is, if a 𝕲 chord stood between the 𝕮 and the 𝕯 chord:—now! in fig. 255, *i*, above, the 𝕲 chord is merely——omitted.—Thus "a second progression in the fundamental base is *an elleptical progression.*"

But what sort of a justification is this! For, such an ellipsis or omission having taken place, the chords 𝕮 and 𝕯 still immediately follow each other, after all!—Do not explanations of this species form a worthy counter-part to the *elliptic resolution* already adverted to (in the remark on § 107, p. 241.)? In either case, and in all cases of the kind, the argument is nothing more nor less than reasoning in a circle, to wit: the progression would be right, if it were otherwise; hence, it is right as it is, for one has only to conceive it to be otherwise.—

Kirnberger also expresses himself, in general, very much against progression by seconds, and really tolerates* none but the following: i—°ii^7. But in his Science of pure Composition (*Kunst des reinen Satzes* †) he allows again, in general, the second progression (1.) from a large three-fold chord to a small one, e. g. 𝕮—𝔡 or 𝕲—𝔞,—(2.) from a small three-fold chord to a diminished three-fold chord, e. g. 𝔞—°𝔥,—(3.) in the small key, the succession V—VI, and by way of exception also iv—V in the small koy; (but not IV—V in the large key.)

It truly gives me pleasure to observe, that, by these precepts, *Kirnberger* absolves me again from my sins against *Rameau* and *Rousseau;* but even after such liberal principles, still a multitude of second progressions remain forbidden according to *Kirnberger*, which are *not* so according to the *ear*, which daily occur, and which are regarded by the best composers and hearers as free from fault.

Even the constantly occurring succession 𝕱—𝕲 in *C*-large, e. g. still remains, under prohibition.

It is true, that *Kirnberger* would be far from maintaining, that it sounds ill to pass directly from the harmony 𝕱 to that of 𝕲 in a passage in *C*-large; but the harmonic succession 𝕱—𝕲 (so he teaches in section 22 of his *wahren Grundsätze*, p. 52,) in this case is not to be understood as it stands—not as 𝕱—𝕲, but as 𝕱—𝔡^7—𝕲, and the middle chord 𝔡^7—is merely again—omitted . . . . . (another ellipsis!)—

Likewise the universally received succession V^7—vi, 𝕲^7—𝔞 remains, according to Kirnberger, forbidden, and that too as a *second progression;* but under the same denomination of an *elliptical* harmonic succession it is afterwards again allowed. The chord [G B d f], says Kirnberger,‡ is not, in such cases, to be understood as 𝕲^7, but as being really the chord [E G B d f], and consequently 𝔢^7 with the ninth f. Only the fundamental tone E is again—omitted. (Why does Kirnberger allow the succession 𝕰^7—𝕱 in the small key, why does he not then also explain the chord 𝕰^7 as [C E G♯ B d]?—or, if he allows 𝕰^7—𝕱 without an ellipsis, why not also, in like manner, 𝕲^7—𝔞?)

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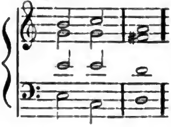
* In seinen *Grunds. z. Geb. d.* Harm. (§ 22. S. 51 ff. und in der *Nacherinnerung*.)

† II Theil, 1 Abschn. 1. Abtheil S. 14.

‡ K. d. r. T. S. 62:

He, in the same manner,* explains the succession 𝕮—𝕯, fig. 256,

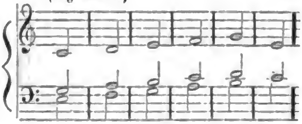
(Fig. 256.)



as an *elliptical* one, not allowing the second chord to be 𝕮, but making it 𝔞⁷ with the fundamental note omitted.

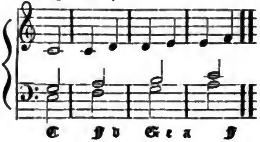
It is almost lamentable to see how he writhes and twists to explain whole series of second progressions which his own correct ear forbids him to denominate faulty, as being something else than second progressions, and all this just for the purpose of maintaining the honor of the prohibition of second progressions. The *ellipsis*, which did him such excellent service in the aforementioned cases, seems here, not entirely to satisfy him. Hence he devises again two other modes of explanation. The progressions of the fundamental harmony in such a series as that in fig. 257, *i*,

(Fig. 257. *i.*)



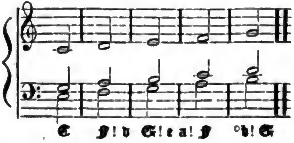
he says,† are by no means second steps, but the succession of chords is to be understood as it stands in fig. 257, *k*;

(Fig. 257. *k.*)



only, in the second measure of the upper voice in fig. 257, *i*, the note $\bar{d}$ occurs in the first part of the measure, and thus prematurely, instead of coming in the second part of the measure, as in fig. 257, *k*: it *anticipates* the $\bar{d}$. The fundamental harmony of the first half of the second measure in fig. 257, *i*, is, accordingly, not properly 𝔡, but rather 𝕱. Fig. 257, *l*!—

(Fig. 257. *l.*)



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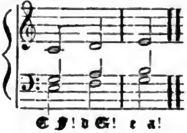
* § 22 s. wahren Grunds. S. 51.

† in d. w. Grunds. § 20, S. 45 u. ff.

Here again we have a *word* instead of the *thing*. At first it was an *ellipsis*, now it is *an anticipation*.—But even after this new invention of a word, the question still remains wholly unanswered: if the fundamental harmony of the first half of the second measure is 𝔉, with what propriety does the note d̄ stand in that place—a note which even constitutes the distinguishing sign between 𝔉 and 𝔡? With what propriety could this d̄, foreign to the harmony 𝔉, occur, unprepared, in the heavy part of the measure and continue unresolved?

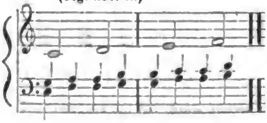
This was one of Kirnberger's modes of explaining such series of seconds. The second is called *retardation*. We may also, he says, suppose to such a series the fundamental harmonies which are indicated in fig. 257, *m*.

(Fig. 257. *m*.)



and in this way it is strictly to be understood as presented in fig. 257, *n;*

(Fig. 257. *n*.)

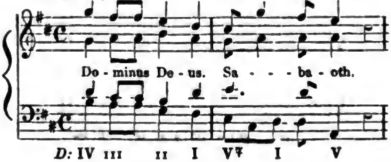


only, in fig. 257, *m*, the two under voices are retarded, and first make their appearance with f and a at the third quarter instead of the second. Thus in fig. 257, *m*, the tones e and g, still continuing at the second quarter, would be suspensions of f and a, prepared on the heavy part of the measure, dissonant on the light, and resolved on the following heavy part—!

In like manner as our theorists are accustomed to prohibit the progression of the fundamental harmony by one degree *upwards*, they have also laid their interdict upon progressions by the same degree *downwards;* as, e. g. in the passage above quoted from *Rousseau*, or in *Kirnberger*, &c.

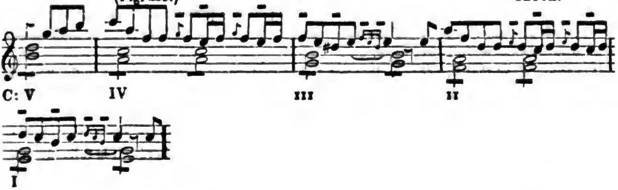
With renewed amazement I here again observe the fundamental succession ii—I several times successively recurring in fig. 254, p. 433! Of a similar character too are the progressions IV—iii—ii—I, in fig. 258,

(Fig. 258.) MOZART



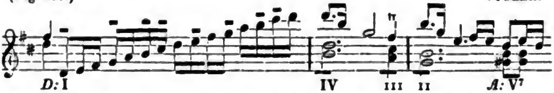
V--IV—iii—ii—I, in fig. 259,

(Fig. 259.) GLUCK.



IV—III—II in fig. 260.—

(Fig. 260.) VOGLER.

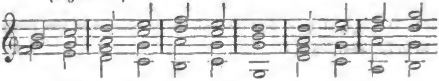


And yet, who has ever heard that passage of the *Sanctus* in Mozart's *Requiem* found in fig. 258, p. 436, without being enraptured by its majesty? Who can hear, without emotion, Gluck's overture to *Ifigenia*, fig. 259, p. 437? Who can fail of being inspired by the splendid *Gloria* of Vogler's Ms. in *d*-minor, fig. 260, above?

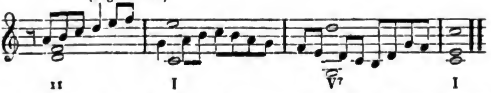
Are we prepared, then, to expunge the passages from the works of Mozart, Gluck, Vogler and others, as faulty? or rather will we not expunge the prohibition of them from our books of instruction?

The succession II—I, in the fundamental (§ 56) or uninverted position of the chords, is, according to Kirnberger, particularly faulty.* But, so far as I can perceive, this succession of chords in fig. 261, *i*, *k*,

(Fig. 261. *i*.)

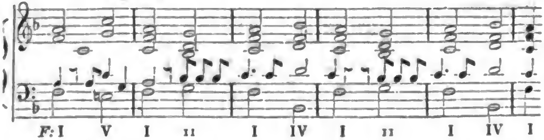


(Fig. 261. *k*.)



does not, to say the least, sound so ill as to merit rejection. Shall we, then, unconditionally prohibit successions of this species? Are we prepared, e. g. to strike out the passage in Mehul's *une folie* where Carlin's waggish simplicity is expressed in a most perfectly humorous manner by means of this very succession of harmonies?—Fig. 262.

(Fig. 262.)



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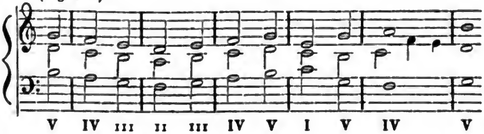
* K. d. r. S. Qr. Th. 1. Abschn. S. 14.

Others, again, e. g. Vogler* and his apostle J. H. Knecht, absolutely forbid the immediate succession of two three-fold harmonies standing on two proximate degrees of the scale, in cases where both chords are of the same species, namely either both large or both small, e. g. 𝕱—𝕲, 𝕲—𝕱, or 𝔡—𝔢, 𝔢—𝔡.

It is true indeed that this theory does not forbid such progressions as ii—I in fig. 254, p. 433, etc ; but yet a multitude of others it does prohibit, e. g. ii—iii, iii—ii, IV—V, V—IV, etc.

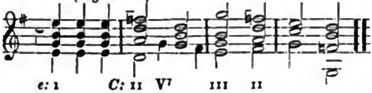
Now, in the first place, as it respects the succession of *two large* three-fold chords, enough has been said already. But as regards small three-fold chords, it is fully demonstrated by fig. 263,

(Fig. 263.)



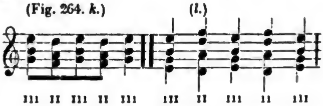
that such a succession is at the farthest possible remove from sounding disagreeably, notwithstanding the two small three-fold chords 𝔢 and 𝔡 are arranged, both forwards and backwards, immediately after one another.—Who can reproach such a succession of chords as that in fig. 264, *i*, with being faulty ?

(Fig. 264. i.)



And, according to Vogler's rule, would not the interdict rest upon all the passages quoted from Mozart, Gluck, and—what is the finest of all—upon that even which is quoted from Vogler himself? It is indeed true, that the uniform succession of the two proximate harmonies 𝔢 and 𝔡, in fig. 264, *k* and *l*,

(Fig. 264. *k.*) (*l.*)

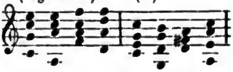


does not please the ear, (comp. § 502;) but still it does not follow, as the above mentioned examples show, that *every* succession of small three-fold chords by proximate degrees is faulty, in other cases : the fault lies in the rule itself.

In like manner we also find the progression of *sixths* forbidden in our books of instruction, e. g. in d'Alembert † and others.

I here again beg to know, whose ear is offended by the progression of sixths and under thirds in fig. 265 ?

(Fig. 265. i.) (*k.*)



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* Handbuch zur Harmonielehre, Kap. 3, § 21, S. 80.

† a. ang. O. § 36.

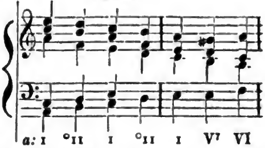
And have we not already seen, that Kirnberger places his only justification of the second progressions in fig. 257, p. 435, on the ground that progressions of sixths aro to be inserted between them ? !

And here again Marpurg, already referred to, appears before us, explaining * the sixth progression ℭ—𝔞 in fig. 265, *i*, p. 438, as *an ellipsis* or *elision* of the phrase in fig. 265, *k*, p. 438!—(In this way the above mentioned passage in fig. 257, p. 435, would be *an ellipsis of an ellipsis.*)

But why, for heaven's sake, all this far-fetched, unnatural, and senseless explanation of harmonic successions, in themselves natural and faultless, merely to maintain the credit of an unnatural and erroneous rule which these progressions contradict?!

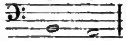
Others, again, for the most part, limit only the progression of *certain harmonies*, e. g. the diminished three-fold chord. Thus Kirnberger says,† "the diminished three-fold chord has no other progression than that of four degrees above itself" (meaning a fourth upwards.) But from his own examples, the last but one quoted, it is clear, that he could not condemn such a passage as that in fig. 266.

(Fig. 266.)



Finally, he himself even quoted °𝔥—𝔉 as an example of a harmonic succession! Fig. 267.

Fig. 267.) KIRNBERGER.



This rule again is obviously false, and Kirnberger will here also find it necessary to summon up his sagacity, to invent an explanation of the above mentioned examples by an ellipsis, by anticipation, retardation, or some other ingenious fiction, and to show, that the above successions °II—I are not °II—I, but really °II—V.

Or, are the numerous examples of harmonic progression which have been referred to and which run directly counter to the prohibitions laid down by musical teachers, while at the same time they do not sound ill, only exceptions to the rule, and, as the hackneyed phrase is, "only allowable to good composers ?"—But, to say nothing of the fact that the exceptions would in this case be more numerous than the instances in which the rule would apply,—I should at least suppose, that if the rule were really correct, its violations must necessarily be bad, without any subjective reference to the pen from which they flowed: and, vice versa, if the violation or exception were good and thus objectively allowable, it must be equally so to all persons alike. But a rule to which any one may make an exception, i. e. which any one may transgress, is no rule at all.

Or, again, are such exceptions allowable "only in the *free style*, but forbidden in the strict?" I have already expressed my views upon this subject in general, in the remark on § 95. But let me ask still farther, *why* they are allowed in the former style and not in the latter? Is it for any reason in the nature of the case, or merely because theorist *Y* or *Z* has said so?

But enough and more than enough, to demonstrate the *gross* inaccuracy of this part also of our previous theories !

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* a: ang. O.

† K d. e. S. Th. 1. S. 38.

I wish it to be observed, however, that in thus exposing the defects of existing musical doctrines, it has not been so much my object, to reproach theorists for not having laid down more appropriate general rules, or for not having more perfectly treated the doctrine in question in other respects. I am by no means ignorant of the fact that it would be altogether too tedious a business, not only to theorists themselves, but also to their readers, to go over, step by step, so immense a field as that of all the different possible harmonic steps, (for it does not admit of being summarily despatched by a few general and sweeping precepts and prohibitions,) and to enter into a radical investigation of the merits of every fundamental succession under all possible varieties of circumstances. This could not reasonably be required of them. It were but reasonable, however, to expect, that, in an affair so obviously impracticable, they should not have falsely concealed the fact and have given themselves the appearance of being able to dispose of so vast a field with a few superficial and dogmatically exhibited general rules. It was their duty, to disclose the existing vastness and variety of the ground to be surveyed and to let their readers have a view of it, instead of deceiving them by puzzling rules and prohibitions, which every one who has confidence in his own or in others' ears, finds superfluous and untrue in practice, and hence learns, very properly to despise, violate and set aside.

Hence it is no wonder, that, in the eyes of composers, the names *theorist* and *pedant*, *theory* and *scholasticism* (school-dust?) have become synonymous terms. Indeed, so long as the case is strangely thus with the theory of an art which holds so very advanced a position practically, it may with propriety be said, that theorists really possess incomparably less of theory, than practitioners themselves. For, the former teach false rules, while the latter act according to those which are true. The rules which the former lay down infinitely more often prove erroneous than correct, while the latter produce elevated works of art, from which we might and should long since have deduced better rules. For, if it is true, that, in art, practice must precede theory, and that the latter is at first drawn from the former, then must theory be willing really to follow, and, free from implicit faith, must be ready to *give up* without farther hesitation any rules which prove themselves untrue in practice. Indeed, if we had nothing to substitute in the place of these false rules and were to be left with no rules at all, even then it would be our first duty to throw away the old ones, after their having once been found to be false, and no longer to repose confidence in prescriptions of whose falsity we have the proof before us. For the mere recognition of the fact that a man does not know a thing, is far better than an erroneous belief in a false science, the latter being at all times the most stubborn hindrance to the investigation of truth.

But so long as rules are suffered to retain their hold of our confidence, which condemn thousands and tens of thousands of passages which daily occur in every piece of music and sound perfectly well, rules which even their authors themselves contradict on the very same page on which they gave them, while not the slightest caution is given against many things which are really of bad musical effect,*—so long as confidence in *such* rules is entertained and inculcated, it is truly more than a herculean labor to study the art; and in *this* sense, there is but too much truth in the lament with which the brave Fux, in his *Gradu ad Parnassum*, bids the disciple of art a friendly welcome: "*An nescis, Musicae studium immensum esse mare, neque Nestoris annis terminandum? Verè rem difficilem, onusque* (!) *Aetnâ gravius suscipire intendis!*"† "*Do you not know, that the study of music is an immense ocean,—a study which cannot be consummated in the age of a Nestor? You are about to engage in a thing that is truly difficult, yes to assume a load more heavy than mount Aetna!*" Truly, regarded in this point of view, it is not strange—nor indeed unreasonable, that one often prefers to engage in the study of composition from mere current custom, rather than from the principles and rules laid down in books; for, it is not to be denied, that he is not only led far more easily, but also very much more certainly and safely, by the former, than by false principles like these.

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* Comp. e. g. the last part of the remark on § 95.

† L. II. p. 43.

From the foregoing considerations as to the manner in which the doctrine of harmonic successions has been hitherto treated in our books of instruction, from an examination of some of the precepts and prohibitions laid down by our writers, (and it would be easy to increase the proofs of their incorrectness by innumerable others, and in fact we have ourselves still much more to say hereafter, in connection with the doctrine of digressive harmonic successions, upon some similar prohibitions of certain digressive modulations,) it follows, that the few rules which the instruction books give us relative to the different harmonic successions, even scarcely touch the thousandth part of the immeasurable field, and that they are not true even in relation to half of this small part, but, in reference to far the greatest proportion, are directly and positively false. All the rest of the field, upon which the practical composer is daily and hourly so richly and successfully reaping, has as yet never been trod by a single theorist, no, not even surveyed, and indeed, one might say, not yet even discovered to have a being, and much less is it cultivated.

We have ourselves surveyed it above, in § 227, and now enter upon it with a view, so far as its immeasurable extent permits, to examine it. May the absolute want of assistance from any previous labors, excuse the imperfection of my own attempts.

DIVISION II.

HARMONIC SUCCESSIONS IN THE SAME SCALE.

§ 243.

Having thus far considered the nature and merits of the different harmonic steps in general, we will now pass to a review of the various species of these steps, taken separately, and will advert to whatever is worthy of remark in each.

We will first take a view of the fundamental or harmonic steps found in one and the same scale, or, in other words, those harmonic steps in the case of which one harmony follows another belonging to the same key.

It may be said in general of all these fundamental successions, that, in like manner as the most essential harmonies of a key usually occur more frequently than the secondary harmonies, so, for this reason, those harmonic successions in which the one or the other harmony is a secondary harmony, not only more seldom occurs than others, but are ordinarily also somewhat less satisfactory in themselves.

This fact is especially palpable, as we shall see in the review which we are about to take, in the case of those harmonic steps in which the harmony III occurs; (See § 147, No. 3.) All those steps also in which the three-fold harmony of the seventh degree occurs, are for the most part somewhat equivocal, (§ 147, No. 7.)

After these few preliminary remarks, we will take a general survey of all conceivable harmonic successions, according to the following divisions.

(*A.*) One *three-fold chord* follows another *three-fold chord* belonging to the same key; or

(*B.*) A *four-fold* chord follows a *three-fold* chord belonging to the same key; or

(*C.*) A *three-fold* chord follows a *four-fold* chord of the same key; or

(*D.*) One *four-fold* chord follows another *four-fold* chord in the same key.

(*A.*) OF THE SUCCESSION OF ONE THREE-FOLD CHORD AFTER ANOTHER IN THE SAME KEY.

§ 244.

We will first consider those harmonic successions in which we pass from one three-fold harmony to another three-fold harmony belonging to the same key.

Where one three-fold chord is followed by another three-fold chord belonging to the same key, the latter is either that of the next higher degree, thus making the progression of the fundamental harmony that of a second,—or it is that of the second higher degree, thus making the progression of the fundamental harmony that of a third,—or it is that of the third higher degree, &c.

A synoptical view of all these possible cases is exhibited in the following table. (It is not intended to be thoroughly studied or to be otherwise committed to memory, but only to exhibit a view of the multiplicity of different cases belonging to this class.)

(1.) *Successions by Seconds.*

The possible cases in which a three-fold chord may be followed by another three-fold chord in the same key, one second higher, are as follows:

In a large key:
I—ii, ii—iii, iii—IV, IV—V, V—vi, vi—°vii, °vii—I;
In a small key:
i—°ii,——,——, iv—V, V—VI, VI—°vii, °vii—i

(2.) *Successions by thirds.*

The possible cases are——

In a large key:
I—iii, ii—IV, iii—V, IV—vi, V—°vii, vi—I, °vii—ii;
In a small key:
—— °ii—iv,——, iv—VI, V—°vii, VI—i, °vii—ii.

(3.) *Successions by fourths.*

In a large key:
I—IV, ii—V, iii—vi, IV—°vii, V—I, vi—ii, °vii—iii;
In a small key:
i—iv, °ii—V,——, iv—°vii, V—i, VI—°ii,——.

(4.) *Successions by fifths.*
In a large key:
I—V, ii—vi, iii—°vii, IV—I, V—ii, vi—iii, °vii—IV;
In a small key:
i—V °ii—VI,———, iv—i, V—°ii,——, °vii—iv

(5.) *Successions by sixths.*
In a large key:
I—vi, ii—°vii, iii—I, IV—ii, V—iii, vi—IV, °vii—V;
In a small key:
i—VI, ii—°vii, ——, iv—°ii, ——, VI—iv, °vii—V.

(6.) *Successions by sevenths.*
In a large key:
I—°vii, ii—I, iii—ii, IV—iii, V—IV, vi—V, °vii—vi;
In a small key:
i—°vii, °ii—i, ———, ———, V—iv, VI—V, °vii—Vi.

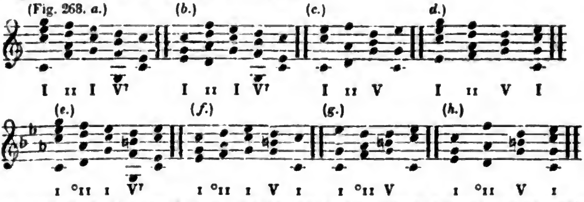
We will at least give examples of all these harmonic successions, and upon some of them will also add a few remarks

(1.) *Of second steps, where a three-fold chord is followed by the three-fold chord of the next degree in the same key.*

§ 245.

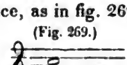
(*a.*) We have already, in figs. 254, 257, 261, 262, and 266, pp. 433–439, had examples of the succession I to ii, or i to °ii, i. e. where the large three-fold chord of the first degree in a large key is followed by the small three-fold chord of the second degree,—or where the small three-fold chord of the first degree in a small key is followed by the diminished three-fold chord of the second degree. They occur with special frequency in such phrases as those in fig. 268, *a* to *h.* as well as in others.

(Fig. 268. *a.*)



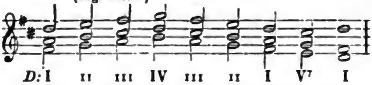
It is worthy of remark, that this harmonic succession always sounds rather repulsively, if the fundamental tone in the second harmony lies in the Base, and the fifth in the upper voice, as in fig. 269. (Comp. §§ 520, 538.)

(Fig. 269.)

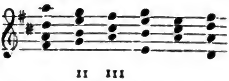


(*b*) Examples of the succession ii—iii, i. e. when the small three-fold harmony of the second degree in a large key is followed by that of the third, are found in fig. 270, *i*. *k*.

(Fig. 270. *i*.)

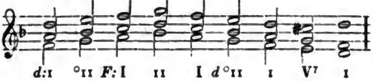


(*k*.)



Successions of this kind in the small key, are, for reasons already known (§ 150,) inconceivable. If, however, we would imitate these in the small key, we must borrow, to fill up the chasms, chords from the nearest related large key, as e. g. in fig. 270, *l*.

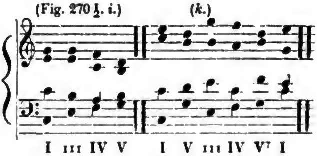
(Fig. 270. *l*.)



But we shall find, in the doctrine of transition-chords and apparent-chords, that such passages as the one in fig. 270, *i* and *l*, above, often admit of being explained also as transitions.

(*c*.) The succession iii—IV seldom occurs, and always has something odd and singular in its sound, as do all those successions in which the harmony iii is concerned. (Comp. § 243,) fig. 270, *i* above, and 270½ *i*, *k*.

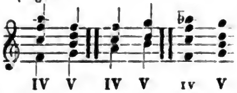
(Fig. 270½. *i*.) (*k*.)



In the small key, again, such a fundamental succession as this, is not possible. (Comp. 270, *l*, above.)

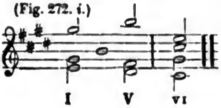
(*d*.) The succession IV—V, or iv—V, occurs very frequently in almost every piece of music. Fig. 271.

(Fig. 271

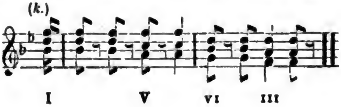


(*e*.) Examples of the succession V—vi, or, V—VI, are found in fig. 272:

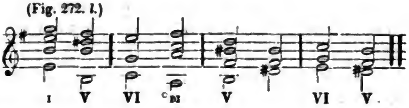
(Fig. 272. *i*.)



(*k*.)

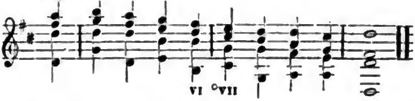


(Fig. 272. *l*.)



(*f*.) The succession vi—°vii will scarcely occur except in sequences, e. g. fig. 273.

(Fig. 273.)



The succession VI—°vii is to be introduced in a small key still more seldom, and, indeed, so far as I have investigated, never with good effect.

(*g*.) The successions °vii—I and °vii—i will hardly occur, since the ear will perceive the harmony °vii in by far the most cases as V^7 (with the omission of the fundamental tone,) and hence will far more readily take the harmony to be V^7—I, than to be °vii—I. (§ 243.)

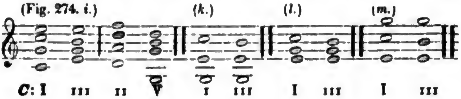
(2.) Of progressions by thirds, where a three-fold chord is followed by that of the second following degree in the same key.

(§ 244, No. 2.)

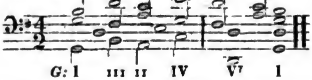
§ 246.

(*a*.) The succession I—iii, i. e. when the three-fold chord of the first degree is followed by that of the third, as e. g. in fig. 274, *i*—*n*, but rarely occurs.

(Fig. 274. *i*.) (*k*.) (*l*.) (*m*.)



(Fig. 274. *n*.)



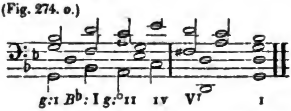
Kirnberger[*] would like to forbid it altogether. It truly sounds rather strange and unusual, (Comp. § 243,) but it may, for that very reason, if employed in the right place, be of very striking effect. Very much depends, as we see from the examples referred to upon the different positions in which the

[*] K. d. r. S. ii. Th. S. 13.

one or the other chord appears, and upon the connection in which they both occur. (Comp. also what was said in relation to the 20th and 21st measures of fig. 234, p. 385.)

The small key affords no harmonic succession, corresponding to the I—iii, just mentioned; because, in a small key, no harmony belongs to the third degree of the scale. And if, for the sake of carrying through a sequence in the small key, or of copying a passage in the small key, as e. g. that in fig. 274, *n*, p. 445, we interpolate, say, the large three-fold chord 𝔅♭, in the place of the three-fold chord which is wanting on the third degree of the small scale of *g*, as in fig. 274, *o*,

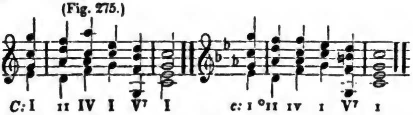
(Fig. 274. *o*.)



this is, as we know, (§ 237,) a transient digressive modulation. The reason why the ear pays so little attention to this is the fact that the ear as it were instinctively infers upon what ground the chord 𝔅♭ is inserted as a sort of patch, and therefore, without bestowing much attention upon it, at once unhesitatingly again takes the following °$\mathfrak{a}^7$ as the harmony of the second degree of *g*-small, and not as *B*♭: °vii, nor as *B*♭: V^7 with the omission of the fundamental note. (Comp. § 211 at the end.)

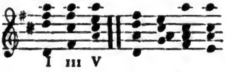
(*b*.) The successions ii—IV, °ii—iv, but rarely occurs: fig. 275; also fig. 274, *n*, p. 445.

(Fig. 275.)



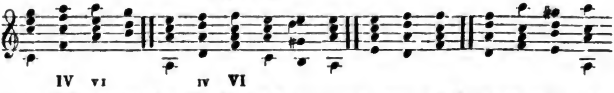
(*c*.) What was said in § 245, *c*, p. 444, applies also here to the succession iii—V. Fig. 274½.

(Fig. 274½.)



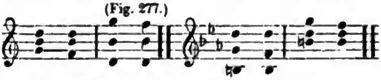
(*d*.) The succession IV—vi, or iv—VI, always sounds rather odd and strange, in whatever form or position it may be introduced, and it very rarely occurs. Fig. 276.

(Fig. 276.)



(*e*.) The succession V—°vii is so equivocal and indefinite as only to appear to be some one in which the harmony °vii occurs. Fig. 277:

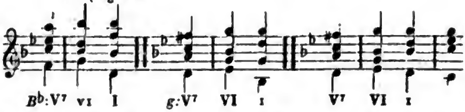
(Fig. 277.)



For, the ear, which always explains to itself every harmonic succession in the simplest manner, will naturally, after it has once heard the large three-fold chord $\mathfrak{G}$ as a dominant harmony, incline to take the following chord [b d f] as the principal four-fold chord $\mathfrak{G}^7$, rather than as the diminished three-fold chord of the seventh degree; and that too for several reasons. ***First***, the principal four-fold chord is in itself, as an essential harmony of the key, more natural and familiar to the ear than the secondary harmony of the seventh degree; ***secondly***, the antecedent three-fold chord $\mathfrak{G}$ is more nearly allied to the principal four-fold chord also for the reason that both are situated on one and the same degree, the fundamental tone of the former being also the fundamental tone of the latter, the third of the one being also the third of the other, &c. On this account, moreover, these two harmonies are to some extent regarded as only one and the same, (§142). In view of all this, it is very plain, that a harmonic succession will never very readily strike the ear as really being V—°vii.

(*f.*) Examples of the succession vi—I, or VI—i, may be seen in fig. 278:

(Fig. 278.)



(*g.*) What was said in § 245, *g.* applies also to the fundamental successions —°vii—ii and vii—°ii.

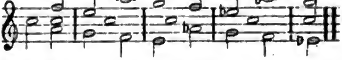
(3.) *Of progressions by fourths, in which a three-fold chord is followed by another three-fold chord, in the same key, three degrees higher.*

(§ 244, No. 3.)

§ 247.

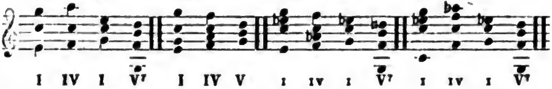
(*a.*) The succession I—IV, or i—iv, consisting of two of the most essential harmonies of the key, occurs, for that reason, with the utmost frequency, e. g. fig. 282, *i*;

(Fig. 282. *i*.)



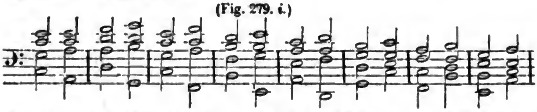
especially in a similar way as the successions I—ii or i—°ii, in such phrases as those in fig. 268, *p*, *q*, *r*, *s*.

(Fig. 268. *p.*) (*q.*) (*r.*) (*s.*)



(*b.*) The succession ii—V, or °ii—V, is very common: Fig. 279, *i*, and also fig. 268, *c*, *d*, *g*, *h*, p. 443.

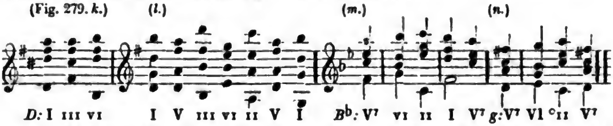
(Fig. 279. *i.*)



Kirnberger even teaches, that °ii can be followed by no harmony but V or V.7 (see the remark on § 242.)

(*c.*) What was said in § 245, *c.* applies also to the succession iii—vi. Comp. fig. 279, *i*, above, and fig. 279, *k*, *l*, below.

(Fig. 279. *k.*) (*l.*) (*m.*) (*n.*)



(*d.*) The succession IV—°vii, or iv—°vii, is equivocal again, as are all those in which °vii occurs. An example is afforded by fig. 279, *i*, above.

(*e.*) The succession V—I, or V—i, occurs in almost every measure, and so very frequently that it would be superfluous to adduce any particular examples.

(*f.*) Examples of the succession vi—ii, or VI—°ii, are found in fig. 279, *l*, *m*, *n*, above.

(*g.*) Section 245, (*g*,) applies also to °vii—iii.

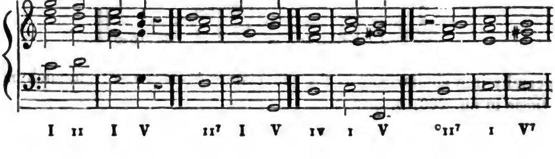
(4.) *Of progressions by fifths and under-fourths, in which a three-fold chord is followed by another, four degrees higher.*

(§ 244, No. 4.)

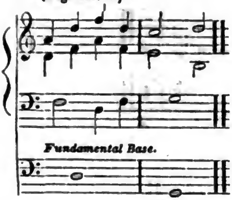
§ 248.

(*a.*) The succession I—V, or i—V, is as extremely frequent and common, as V—I, or V—i, of which indeed it is, in a manner, but the inversion or converse. It appears particularly often in such phrases as those in fig. 268, *a*, *b*, *e*, *f*, p. 443; in fig. 268, *p* and *r*, above; and in fig. 268, *i*, *k*, *l*, *m*, below: and *n*, *o*, p. 449.

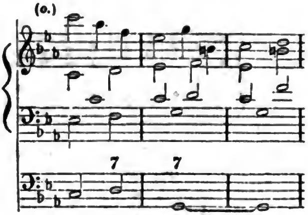
(Fig. 268. *i.*) (*k.*) (*l.*) (*m.*)



(Fig. 268. n.)



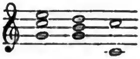
(o.)



See Fig. 140.

REMARK.

It is worthy of remark, that, in many cases, successions of chords which common sense would recognize as nothing else than I—V, or i—V, still are not allowed to be regarded in that light by musical teachers. This is especially the fact in cases of the species just mentioned; e. g.



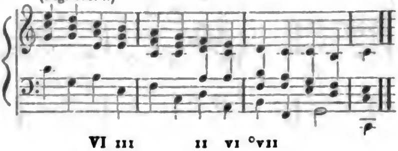
and generally in such as occur in fig. 268, *i*—*o*, p. 448 & 449. They maintain, namely, that, in such phrases, the fundamental harmony of the fourth-sixth chord is the dominant harmony V, and that the fourth and sixth of the base tone are only so called accidental dissonances, namely suspensions of the third and fifth; though not subject to the laws of preparation and progression usually incident to dissonances. (See remark at the end of § 103, p. 232.)

For what reason it should be desirable to assume this, I am at a loss to conceive. In my opinion, it would be more natural and more simple to allow a chord, consisting of the tones [G c e], to be a 𝕮-chord, than, in despite of its elements, containing, as it does, only the very tones which constitute the harmony 𝕮, to call it 𝕲 or 𝕲^7, and to stamp two of these tones, under the most learned technical terms, as—dissonances, which, moreover, would even in this case be entirely anomalous, and, on account of their irregular attitude, would themselves again require an explanation. For, if the fourth and sixth in the examples presented by fig. 268, pp. 443, 447, 448 and 449, were suspensions, how could they thus, in spite of the most essential attributes in the nature of suspensions, at one time move by diatonic degrees, and at another by skips, at one time upwards, and at another downwards? Where, moreover, can reasons be found to justify this new irregularity? Here again recourse must necessarily be had to elliptic and catachretic resolutions, licenses and other phrases of this sort, to relieve the difficulty and to give a plausible appearance to the absurd idea!

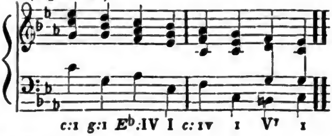
But why, for heaven's sake, all this troublesome and unnatural routine of puerile explanations?! Only let the harmonic succession [G c e],—[G b d] be and be considered as being I—V in *C*-major, and then nothing hinders its really being so and being so called!

(*b*.) The succession ii—vi but rarely occurs; the succession °ii—VI still more rarely;—both, however, are most apt to occur in sequences. See, e. g. fig. 280, 281.—Comp. § 237, p. 415.

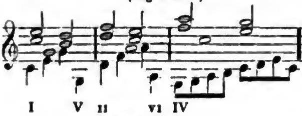
(Fig. 280. *i.*)



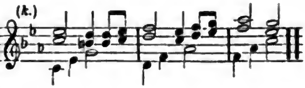
(Fig. 280. *k.*)



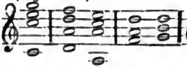
(Fig. 281. *i.*)



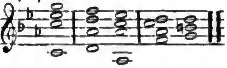
(*k.*)



(Fig. 281. *l.*)

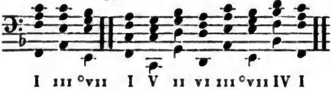


(*m.*)



(*c.*) What was said in § 245, *c*, p. 444, applies likewise to the succession iii—°vii. Comp. fig. 281½.

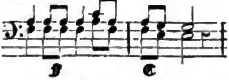
(Fig. 281½.)



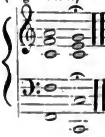
(*d.*) The succession IV—I, iv—i, consisting, as it does, of two of the most essential harmonies of the key, occurs with extreme frequency. Examples may be found in fig. 282:

☞ See Fig. 282 *i.* on page 447. ☜

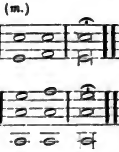
(Fig. 282. *k.*)



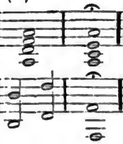
(Fig. 282. *l.*)



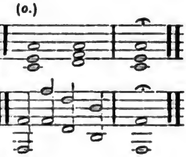
(*m.*)



(*n.*)



(*o.*)

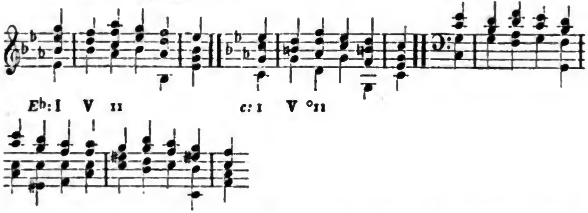


It will be recollected, among other things, that many pieces of music close with such successions of chords as those in fig. 282, *l*—*o*, p. 450, particularly church pieces. There is something in an ending of this kind, peculiarly grave, solemn and imposing. The learned call such an ending *a Greek cadence* and also *a plagal cadence*. We shall recur to this subject again, farther on, (§ 306.)

But the succession IV—I, or iv—i, frequently occurs, also under another form and in another connection, namely so that the harmony I or i appears in the second inversion, in the sixth-fourth position, whereupon the dominant harmony usually follows, and in this way arise the well known phrases found in fig. 268, *p*, *r*, *s*, p. 447.

(*e*.) Examples of the succession V—ii, or V—°ii, are found in fig. 281, *i*, *k*, p. 450, and fig. 283:

(Fig. 283.)



(*f*.) The succession vi—iii hardly occurs except in a harmonic series, fig. 280, *i*, p. 449. If we would copy a similar succession of chords in a small key, it must be done again by transient digressive modulations, as, e. g. in fig. 280, *k*, p. 449.

(*g*.) What was said in § 245, *g*, p. 445, applies also to the successions °vii—IV and °vii—iv.

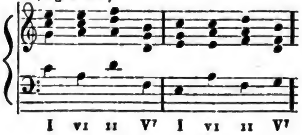
(5.) *Of progressions by sixths and under-thirds, where a three-fold chord is followed by another three-fold chord of the fifth degree above.*

(§ 244, No. 5.)

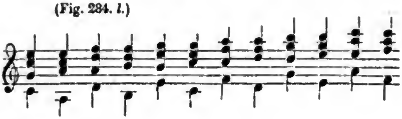
§ 249.

(*a*.) Examples of the succession I—vi, or i—VI, are found in fig. 284, *i*, *l*, *m*, *n*.

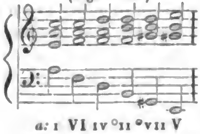
(Fig. 284. i.)



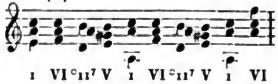
(Fig. 284. *l.*)



(Fig. 284. *m.*)



(*n.*)

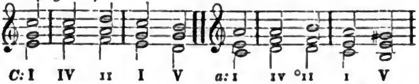


(*b.*) The succession ii—°vii, or °ii—°vii, is always somewhat indefinite and equivocal, for the same reasons as were given above in § 246, (*c*), p. 446, in the case of the succession V—°vii: that is to say, the ear easily mistakes such a succession of chords for ii—V^7 or °ii—V^7. This is less the case, however, when such a harmonic step occurs in a harmonic series, as e. g. in fig. 284, *l* and *m*, above ; for, in this case, the ear, having already become accustomed, in the course of the first four chords, to find the fundamental tone of the following chord every time a third lower, will also in the example fig. 284, *m*, take the note G♯ in the fifth chord as the fundamental tone and hence will perceive the chord as °$\mathfrak{g}^\sharp$ and will not suspect the note E to be the fundamental tone nor the chord to be $\mathfrak{E}^7$ in the first inversion, with the omission of the fundamental tone. And as little likely would it be to take the chord °$\mathfrak{h}$ for $\mathfrak{G}^7$; in fig. 284, *l*, &c.

(*c.*) What was said in § 245, *c*, applies also to iii—I.

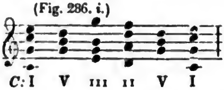
(*d.*) Examples of the succession IV—ii, or iv—°ii, are found in fig. 284 *l*, *m*, p. 451, and in fig. 285.

(Fig. 285.)



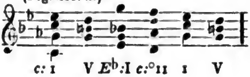
(*e.*) The succession V—iii can occur only in a large key, and not even then very commonly. Comp. fig. 286, *i*.

(Fig. 286. *i.*)

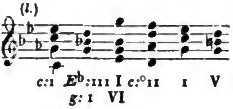


This succession of chords can be copied in the small key only by the interpolation of chords foreign to the scale of that key, as e. g. in fig. 286, *k*, *l*. (Comp. § 237.)

(Fig. 286. *k.*)



(*l.*)



(*f.*) Examples of the succession vi—IV, or VI—iv, are to be found in fig. 284, *l*, *m*, p. 452.

(*g.*) What was said in § 245, *g*, p. 445, applies also to the succession °vii—iii.

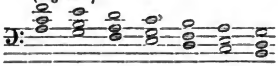
(6.) *Of progressions by sevenths and under-seconds, where a three-fold chord is followed by another three-fold chord on the next lower degree.*

(§ 244, No. 6.)

§ 250.

(*a.*) The succession I—°vii, or i—°vii, properly occurs but seldom; or rather, whenever it occurs, our ear easily understands it as something else than I—°vii, or i—°vii. That is to say, it easily mistakes the chord °vii for V^7 with the omission of the fundamental tone, and accordingly understands such a succession of chords as being I—V^7, or i—V^7; not only because this latter succession of harmonies, is far more familiar to it, than is the succession I—°vii, or i—°vii, but because the harmony V^7, as being one of the most essential of the key, is also more familiar to it, than the secondary harmony °vii. It is perhaps only in sequences that the ear can be brought to apprehend such a harmonic succession as [e g $\bar{c}$]—[d f b], or [e♭ g $\bar{c}$]—[d f b] as I—°vii or i—°vii, e. g. fig. 287,

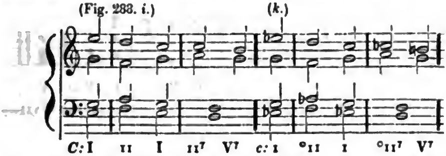
(Fig. 287.)



because, being here once accustomed to hear a series of three-fold chords in the first inversion and that too in a gradual descending progression by diatonic degrees, it will be already predisposed to understand the chord [d f b], occurring in such a series, as the three-fold chord °𝔟 in the first inversion.

(*b.*) The succession ii—I, ii—i, which, in an inverted position of both chords, sounds perfectly well, as e. g. in fig. 288, *i*, *k*,

(Fig. 288. *i.*)

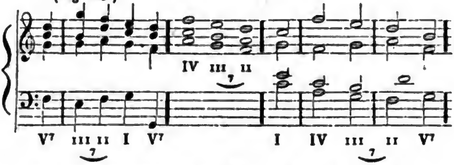


sounds for the most part rather strangely, when both chords appear in their fundamental position, as in figs. 261 and 262, p. 437.

One case of this succession, particularly worthy of remark, is that in which the harmony I or i occurs in the fourth-sixth position, which position of the tonic chord, as we know, (§ 248, *a*, p. 448,) usually brings after it the dominant harmony; or, in other words, in which I or i in the second inversion is usually followed by V or V^7, giving birth to the well known phrase fig. 268, *a*, p. 443, &c.

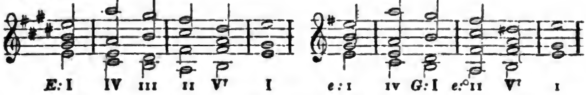
(*c.*) Section 245, *c*, p. 444, applies also to the succession iii—ii. Fig. 289:

(Fig. 289.)



(*d.*) As it respects the succession IV—iii, see fig. 290, *i*:

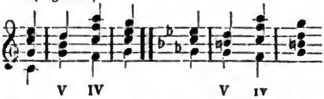
(Fig. 290 *i*.) (*k*.)



In the small key, for well known reasons, there is no harmonic succession which corresponds to the above; and, therefore, if we would imitate a passage of this species in the small key, we must have recourse again to transient digressive modulations, as, e. g. in fig. 290, *k*, p. 453. (Comp. § 237.)

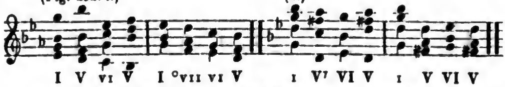
(*e.*) The succession V—IV, or V—iv, is, in some respects, the reverse of the aforementioned successions IV—V, or iv—V. The former, however, does not occur quite so frequently as the latter. Fig. 291.

(Fig. 291.)



(*f.*) Examples of the succession vi—V, or VI—V, are to be found in fig. 292, *i*, *k*.

(Fig. 292. *i*.) (*k*.)



(*g.*) Section 245, *g*. p. 445, applies also to the successions °vii—vi and °vii—VI.

(*B.*) OF THOSE HARMONIC STEPS IN WHICH A THREE-FOLD CHORD IS FOLLOWED BY A FOUR-FOLD CHORD BELONGING TO THE SAME KEY.

§ 251.

The possible cases of this class are as follows:

(1.) *Successions by primes.*

In a large key.

I—I,$^{\not 7}$ ii—ii^{7}, iii—iii^{7} IV—IV$^{\not 7}$, V—V^{7}, vi—vi^{7}, °vii—°vii^{7};

In a small key:

——, °ii—°ii^{7}, ——, iv—iv^{7}, V—V^{7}, VI—VI$^{\not 7}$,——.

(2.) *Successions by seconds.*

In a large key:

I—ii^{7}, ii—iii^{7}, iii—IV$^{\not 7}$, IV—V^{7}, V—vi^{7}, vi—°vii^{7}, °vii—I$^{\not 7}$;

In a small key:

i—°ii^{7} —— ——, iv—V^{7}, V—VI$^{\not 7}$,—— ——.

(3.) *Successions by thirds.*

In a large key:

I—iii^{7}, ii—IV$^{\not 7}$, iii—V^{7}, IV—vi^{7}, V—°vii^{7}, vi—I$^{\not 7}$, °vii—ii^{7};

In a small key:

—— , °ii—iv^{7}, —— , iv—VI$^{\not 7}$, —— , —— , °vii—ii^{7}

(4.) *Successions by fourths.*

In a large key:

I—IV$^{\not 7}$, ii—V^{7}, iii—vi^{7}, IV—°vii^{7}, V—I$^{\not 7}$, vi—ii^{7}, vii—°iii^{7};

In a small key:

i—iv^{7}, °ii—V^{7}, ——, ——, ——, VI——°ii^{7},——.

(5.) *Successions by fifths.*

In a large key:

I—V^{7}, ii—vi^{7}, iii—°vii^{7}, IV—I$^{\not 7}$, V—ii^{7}, vi—iii^{7}, °vii—IV$^{\not 7}$;

In a small key:

i—V^{7}, °ii—VI$^{\not 7}$,——,——, V,—°ii^{7},——, °vii—iv^{7}.

(6.) *Successions by sixths.*

In a large key:

I—vi^{7} ii—°vii^{7}, iii—I$^{\not 7}$, IV—ii^{7}, V—iii^{7}, vi—IV$^{\not 7}$, °vii—V^{7};

In a small key:

i—VI$^{\not 7}$, ——, ——, iv—°ii^{7}, ——, VI—iv^{7}, °vii—V^{7}.

(7.) *Successions by sevenths.*

In a large key:

I—°vii,^{7} ii—I$^{\not 7}$, iii—ii^{7}, IV—iii^{7}, V—IV$^{\not 7}$, vi—V^{7}, vii—vi^{7};

In a small key:

——,——,——,——, V—iv^{7}, VI—V,^{7} °vi —VI$^{\not 7}$.

Of all these fundamental steps, we will only remark, in general, that a preparation of the seventh can be had only in the case of those which form progressions of seconds, fourths, or sixths, (§ 104, p. 233,) since it is only in these that the tone which constitutes the seventh of the second harmony, is contained also in the foregoing harmony. For this reason, the progression of a third—say ii—IV$^{\not 7}$, e. g. that is, a progression in which the three-fold chord of the second degree in a large key, is followed by the large four-fold chord of the fourth degree, cannot well be employed; or, in other words, the large four-fold chord of the fourth degree cannot be used after the three-fold chord of the second degree, &c.

Here our investigation of the merits of all these harmonic successions individually, must, for the present, terminate.

We will just say of the succession I—V^7, or i—V^7, however, that it frequently occurs under relations similar to those which were above predicated of the succession I—V—or i—V. (§ 248.)

(*C.*) OF THE HARMONIC STEPS IN WHICH A FOUR-FOLD CHORD IS FOLLOWED BY A THREE-FOLD CHORD BELONGING TO THE SAME KEY. (CADENCES.)

§ 252.

Every harmonic succession of this third species, *every harmonic step in which a four-fold chord is followed by a three-fold chord belonging to the same key*, is called *a cadence*,

A general view of all the conceivable fundamental successions of this class is afforded by the following table.

(1.) *Successions by primes.*
In a large key:
I^7—I, ii^7—ii, iii^7—iii, IV$^{\not 7}$—IV, V^7—V vi^7—vi, °vii^7—°vii;
In a small key:
——, °ii^7—°ii, ——, iv^7—iv, V^7—V, VI$^{\not 7}$—VI, ——.

(2.) *Successions by seconds.*
In a large key:
I$^{\not 7}$—ii, ii^7—iii, iii^7—IV, IV$^{\not 7}$—V, V^7—vi, vi^7—°vii, °vii^7—I;
In a small key:
——, ——, ——, iv^7—V, V^7—VI, VI$^{\not 7}$—°vii, ——.

(3.) *Successions by thirds.*
In a large key:
I$^{\not 7}$—iii, ii^7—IV, iii^7—V, IV$^{\not 7}$—vi, V^7—°vii, vi^7—I, °vii^7—ii;
In a small key:
——, °ii^7—iv, ——, iv^7—VI, V^7—°vii, VI$^{\not 7}$—i, ——

(4.) *Successions by fourths.*
In a large key:
I$^{\not 7}$—IV, ii^7—V, iii^7—vi, IV$^{\not 7}$—°vii, V^7—I, vi^7—ii, °vii^7—iii;
In a small key:
——, °ii^7—V, ——, iv^7—°vii, V^7—i VI^7—°ii, ——

(5.) *Successions by fifths.*
In a large key:
I$^{\not 7}$—V ii^7—vi, iii^7—°vii, IV$^{\not 7}$—I, V^7—ii, vi^7—iii, °vii^7—IV;
In a small key:
——, °ii^7—VI, ——, iv^7—i V$^{\not 7}$—ii, ——, ——.

(6.) *Successions by sixths.*
In a large key:

I^7—vi, ii^7—°vii, iii^7—I, IV^7—ii, V^7—iii, vi^7—IV, °vii^7—V;
In a small key:
——, °ii^7—°vii, ——, iv^7—°ii,——, VI^7—iv, ——.

(7.) *Successions by sevenths.*
In a large key:
I^7—°vii, ii^7—I, iii^7—ii VI^7—iii, V^7—IV, vi^7—V, °vii^7—vi;
In a small key.
——, °ii^7—i. ——, —— V^7—iv, VI^7—V, ——.

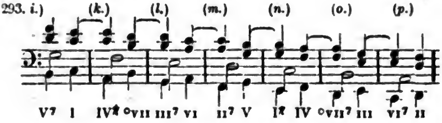
We will still farther divide these different harmonic successions into two classes, according as the four-fold chord which is followed by a three-fold chord is

(1.) a *principal* four-fold chord, or

(2.) a *secondary* four-fold chord.

The former, i. e. those harmonic successions in which a *principal* four-fold chord is followed by a three-fold chord belonging to the same key, we will denominate *principal* cadences; whereas, those in which a *secondary* four-fold chord is followed by such a three-fold chord, we will call *secondary* cadences. —Thus, the harmonic steps in fig. 293, *i*,

(Fig. 293. *i.*)



are *principal* cadences; while those in fig. 293, *k*, *l*, *m*, *n*, *o*, *p*, are all *secondary* cadences.

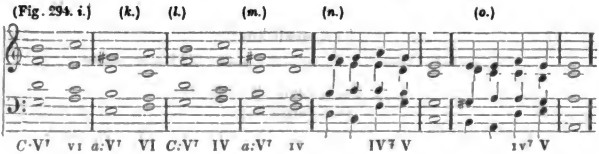
§ 253.

In respect to this whole class of harmonic steps, it is very perceptible, that every four-fold chord, whether principal or secondary, is most naturally followed by that of a three-fold chord which is situated a fourth higher, or a fifth lower, than the four-fold chord. In other words, after a four-fold chord, the ear most naturally expects a step of a fourth to the three-fold chord of the tone which is a fourth higher than the fundamental tone of the four-fold chord. All the cadences in No. 4. of the foregoing section and those occurring in fig. 293, above, are of this species.

Now inasmuch as cadences of this species most perfectly answer the expectation of the ear and therefore are the most natural, we will call them *natural* cadences.

But in case a principal or secondary four-fold chord is followed by any *other* three-fold chord belonging to the same key, than the one which is a fourth higher, as e. g. in fig. 294,

(Fig. 294. i.)



even then indeed, according to our definition of cadences, the harmonic succession is always a cadence; not, however, the one which, as being the most natural, the ear had expected, but one, on the contrary, which is comparatively unnatural; and accordingly, since the ear finds its expectation deceived and disappointed by such a succession of harmonies, we apply the term *false* to all cadences of this species.

§ 254.

According to these distinctions, there are, in all, four different sorts of cadences, namely:

(1.) *Principal* cadences, (as in fig. 293, *i*, p. 457, and in fig. 294, *i*, *k*, *l*, *m*, above;) and of these, moreover, two varieties, to wit:

(*a.*) *Natural principal* cadences, (as in fig. 293, *i*, p. 457,) and

(*b.*) *False principal* cadences, (as in fig. 294, *i* to *m*, p. 458;)

(2.) *Secondary* (cadences, as in fig. 293, *k*, and those which follow, p. 457, and in fig. 294 *n*, *o*, p. 458; and two varieties again of these, namely: either

(*a.*) *Natural secondary* cadences, (as in fig. 293, *k*, &c, p. 457,) or

(*b.*) *False secondary* cadences, (as in fig. 294, *n*, *o*. p. 458.

We will now take a more particular view of all these different species of cadences, after having previously remarked, that the word *cadence* has a different meaning with some writers from that in which we apply it. With some, namely, it has a far more *restricted* signification, being applied only to those harmonic successions which we denominate natural principal cadences, (V^7—I, or V^7—i.) Others, on the contrary, employ it in a more *extended* sense than even we ourselves, making it mean *every harmonic succession.*— (This is especially the case in the more modern French writers, e. g. *Momigny*, *Berton*, &c.) Others, again, (e. g. *Koch* in his Manual of composition, § 102 and 179,) understand under this term what we shall hereafter become acquainted with under the name of *perfect close.* And still others connect with the expression *cadence* about the same idea as ourselves, (e. g. *Rousseau*, in his *Dictionary of Music*, etc.)

Still less do authors agree in respect to the use of the expressions *natural cadence*, *false cadence*, *evitated* or *shunned cadence*, *interrupted cadence*, &c,— terms which, for the most part, each individual employs in a different way from others.

In order to avoid such a confusion of terms in *our own* theory at least, it is important to request readers, in the perusal of this book, most carefully to retain the ideas and meanings of technical terms which have been given in the foregoing paragraphs.

REMARK.

There is, generally speaking, always a serious difficulty in the use of technical terms which have already been used by others in a different sense, as is actually the case not only with the expressions *cadence*, *evitated cadence*, *false cadence*, and the like, but with almost all the technical terms employed in music. It is always to be apprehended in such a case, that each reader, according as he has hitherto been accustomed to attach the one or the other of the different significations in use to such a technical word, will continue still to understand by it the same thing as before, and hence that, of three or four different readers, each will get a different idea from the same technical term, and none, perhaps, will attach to it the real meaning intended by the author.

With this view of the matter, one would almost advise every scientific writer, to form for himself an entirely new terminology and to furnish himself with as many new technical terms as he has ideas of his own to express.

It is only in pursuance of a disposition to retain, as far as possible, every thing already extant, in all cases where it is at all admissable, and also to avoid, to the utmost extent, the appearance of a fondness for innovation, that I have introduced so few new technical terms, as I have, and have used, as far as possible, every existing technical word in the sense which has heretofore been most usually attached to it.

(1.) *Principal cadences.*

§ 255.

A principal cadence, as we have already observed, is every succession of a three-fold chord to a *principal* four-fold chord, in the same key. The principal cadence is of two species, namely: *natural* principal cadence, and *false* principal cadence.

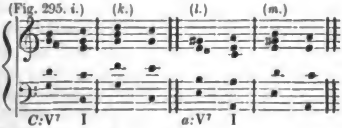
(*a.*) *Natural Principal cadence.*

A natural principal cadence is that step in which the dominant or principal four-fold chord is followed by the tonic harmony (that is, the large three-fold chord in the large key and the small three-fold chord in the small key;) or, more briefly, it is the harmonic succession V^7—I, or V^7—i.

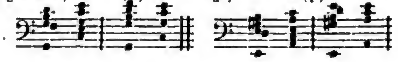
It has something in it that is peculiarly decisive, definite and satisfactory to the ear. The ground of this fact may, perhaps, lie in the circumstance that this succession consists of two of the most essential harmonies of the key (§ 123, p. 259,) the first of which, moreover, is the least equivocal of the whole (§ 158. p. 305,) while the last is the tonic itself.

It is the most satisfactory and determinate when the two harmonies of which it consists appear in their fundamental position,—particularly when the tonic note in the second chord lies uppermost also, as in fig. 295, ***i***, ***k***, ***l***, ***m***:

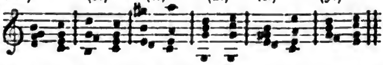
(Fig. 295. i.)



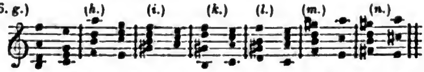
It is less so when this is not the case, as in fig. 295, ***n*** to ***q***:



These cadences lose still more of their determinateness, when the harmonies of which they consist, or even only one of these harmonies, appears in an *inverted* position, e. g. in such as those in fig. 296, *a* to *f*,



or when a ninth is added to the principal four-fold chord, as in fig. 296, *g* to *n:*



Indeed, the example in fig. 296, *m*, shows, that a cadence in which the principal four-fold chord appears with a small ninth in the fourth inversion, (§ 87, p. 202,) may almost be considered as sounding positively ill. And such a cadence in a large key, as e. g. in fig. 296, *n*, would be still worse, for reasons already made known in § 80.

We may denominate the more positive and perfect cadences of the first mentioned species, *perfect* cadences, while we designate the less firm and decided cadences of the latter class by the term *imperfect*. (Comp. also § 304.

(*b.*) *False cadences.*

§ 256.

The above mentioned class of principal cadences is the most natural of all; it answers the most perfectly that expectation of the ear which is awakened by every principal four-fold chord.

A principal four-fold chord may also be followed by another three-fold chord, than that of the tonic. But as such a fundamental succession is always less natural than the natural cadence, (because the ear, after hearing the harmony V^7, always naturally expects the tonic harmony, and, accordingly, if another three-fold harmony appears in its stead, it finds itself disappointed in this expectation,) all those harmonic steps in which a principal four-fold chord is followed by any other three-fold chord than that of the tonic itself, even though it belong to the same key, are called *false cadences.*

These progressions are often named also *false closes* and *interrupted cadences*. But we will avoid this last appellation, as being equivocal, since other musical teachers apply the same name again to an entirely different species of harmonic progression, which we shall recognise under the term *evitated* or *avoided* cadences.

§ 257.

A false principal cadence is, accordingly, *that harmonic step in which a principal four-fold chord is followed by some other three-fold chord than the tonic, though belonging to the same key.* Thus,

In a large key:

$$\underbrace{V^7\text{—}\mathrm{vi}}_{2\,\bullet},\quad \underbrace{V^7\text{—}{}^{\circ}\mathrm{vii}}_{3\,\bullet},\quad \underbrace{V^7\text{—}\mathrm{ii}}_{5\,\bullet},\quad \underbrace{V^7\text{—}\mathrm{iii}}_{6\,\bullet},\quad \underbrace{V^7\text{—}\mathrm{IV}}_{\bullet\,7};$$

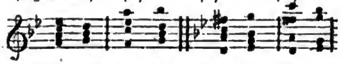
In a small key:

$$\underbrace{V^7\text{—}\mathrm{VI}}_{\bullet\,2},\quad \underbrace{V^7\text{—}{}^{\circ}\mathrm{vii}}_{3\,\bullet},\quad \underbrace{V^7\text{—}{}^{\circ}\mathrm{ii}}_{5\,\bullet}\quad \text{———},\quad \underbrace{V^7\text{—}\mathrm{iv}}_{\bullet\,7}.$$

One less, again, in the small key than in the large, because no harmony is situated on the third degree in a small key.

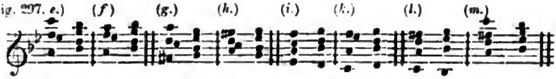
The most usual species of false principal cadence is that which forms the step of a second. Thus, in a large key: V^7—vi, and in a small key: V^7—VI, fig. 297, *a* to *d:*

(Fig. 297. *a.*) (*b.*) (*c.*) (*d.*)



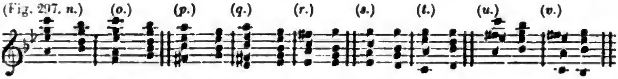
It occurs, in this and similar forms, very frequently; more rarely and with less happy effect in the transformed state of chords, e. g. in inversions, as in fig. 297, *e* to *m,*

Fig. 297. *e.*) (*f*) (*g.*) (*h.*) (*i.*) (*k.*) (*l.*) (*m.*)



or with a ninth added to the principal four-fold chord, as in fig. 297, *n*—*v*;—

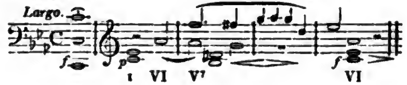
(Fig. 297. *n.*) (*o.*) (*p.*) (*q.*) (*r.*) (*s.*) (*t.*) (*u.*) (*v.*)



Many of these examples sound less disagreeably, only for the reason that the ear may interpret them to itself in another manner than as false cadences, namely either as digressive modulations, effected by the aid of the sixth-fourth position, as in fig. 297, *m*, or as mere transition chords, as in fig. 297, *r*.

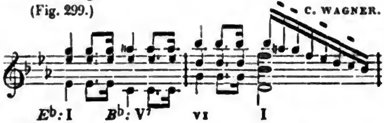
Sometimes, however, such false cadences admit of being introduced with happy effect even in the inversions. A very effective example of this species is furnished by *Joseph Haydn*, (immediately at the commencement of his overture to the *Creation*, fig. 298.)

(Fig. 298.)



where both harmonies appear in the first inversion. Another example of such a false cadence, where the principal four-fold chord occurs in the second inversion, is exhibited in fig. 299,—

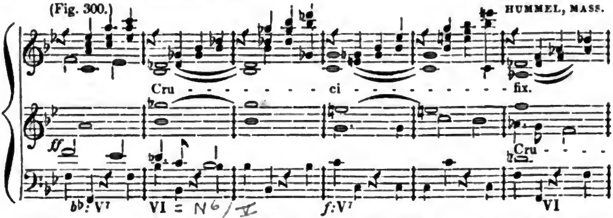
(Fig. 299.)



C. WAGNER.

and with equal felicity is the harmony VI in the first inversion twice introduced in the example fig. 300.

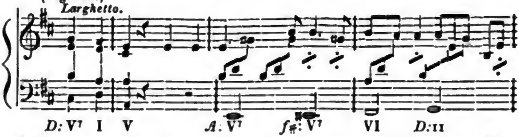
(Fig. 300.)



HUMMEL, MASS.

Still another example of the false cadence V^7—VI, in an inverted position and at the same time with an added ninth, is found in fig. 301, in the fourth measure,

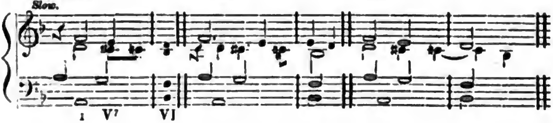
(Fig. 301.)



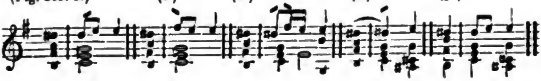
where $\mathfrak{C}^{\sharp 7}$ with a small ninth in the first inversion is followed by $\mathfrak{D}$ likewise in the first inversion.—(It is true indeed, that the harmonic step from the last measure but one to the last measure may also be explained in another way than as *f*♯: V^7—VI. If, namely, we take the tone E♯ in the base as a mere transition-tone, and thus not as an essential harmonic note, the harmonic progression would then be *A*: V^7 to IV. Or we might regard the $\mathfrak{D}$-harmony of the last measure as I of the original and still unforgotten key *D*-large, (according to § 211, p. 360,) and in this case the harmonic progression would be either *f*♯ V^7 to *D*: I, or *A*: V^7 to *D*: I.

Further examples of this species of false cadences are afforded by figures 302—304.

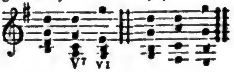
(Fig. 302.*a.*) (*b.*) (*c.*)



(Fig. 303. *b.*)



(Fig. 304. *a.*)



§ 258.

The remaining possible cases of false cadences are far less frequent than those already mentioned; they are as follows:

In a large key: V^7—°vii, V^7—ii, V^7—iii, V^7—IV;—and
In a small key: V^7—°vii, V^7—°ii,———V^7—iv.

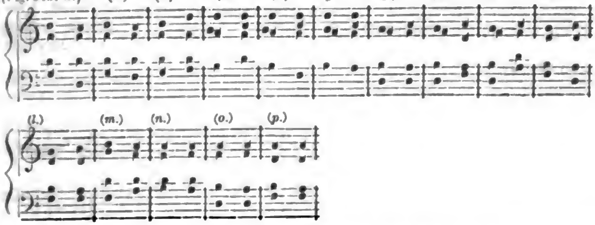
In the first place, as it respects V^7—°vii, whether in a large or in a small key, we cannot properly speak of such a harmonic succession at all; for when the ear has once heard V^7, e. g. $\mathfrak{G}^7$, it is sure to take the following diminished three-fold chord °$\mathfrak{h}$ as the principal four-fold chord $\mathfrak{G}^7$ continued, and thus as V^7, in preference to regarding it as actually the diminished three-fold chord °$\mathfrak{h}$, °vii.

What has been said of the harmonic succession V—°vii in § 246, *e*, p. 446, applies here in a still stronger sense.

§ 259.

Examples of the false cadence V^7—ii are found in fig. 305, *a—p*.

(Fig. 305. *a.*)

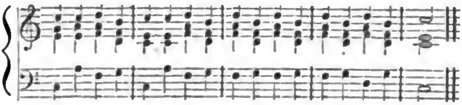


In *n—p* a large ninth is added to the principal four-fold chord.

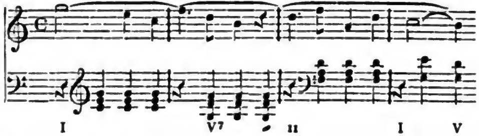
None of these harmonic successions is often of very happy effect; and in cases where they are not positively repulsive to the ear, the cause frequently lies in the fact, that they really appear to it, not as V^7—ii, but as something else; namely, either as digressive modulations by means of the fourth-sixth position, or as mere transitions.

That such harmonic successions, however, may be brought into actual use, is shown by the examples in figs. 306 and 307, among others.

(Fig. 306.)

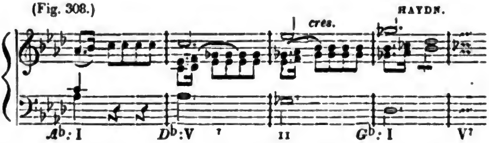


(Fig. 307.)



In fig. 308 also, we find this harmonic succession employed, indeed, with very striking effect.

(Fig. 308.)

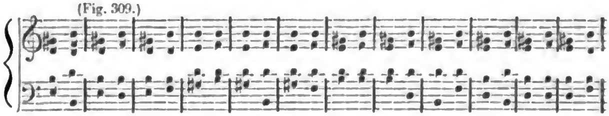


HAYDN.

Farther on we shall advert to the question, whether, in order to explain this last example, so as, first, to justify its succession of harmonies and its carriage of voices, and then to find it classical and of reputable merit, it really requires such artificial suppositions, fictions and ellipses, as those which the author of an essay in No. 26 of the Lipsic general musical Journal, of the year 1811, conceives himself obliged to furnish. To say the least, I find nothing in it which contradicts any *legitimate* rule, and of course nothing which should have in the first place given occasion for so elaborate an explanation and defence.

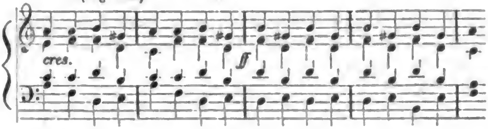
Examples of the false cadence V^7—°II are found in fig. 309.

(Fig. 309.)

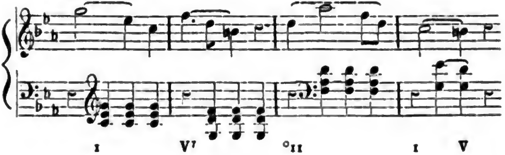


All the harmonic successions of this class, moreover, do not amount to much; for here too the ear naturally takes the diminished three-fold chord °𝔥 as the harmony 𝔈^7 continued, though with the omission of the fundamental and third and with the addition of the small ninth. This species of harmonic succession, however, may also perhaps sometimes be employed with good effect, as e. g. in figs. 310 and 311.

(Fig. 310.)



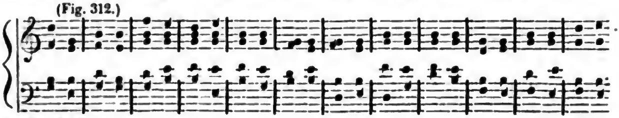
(Fig. 311.)



§ 260.

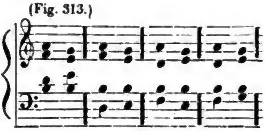
The false cadence V⁷—III always sounds rather foreign. One obvious reason for this is found in the fact that this succession contains the three-fold chord of the IIId degree—a chord quite uncommon in itself. Fig. 312.

(Fig. 312.)



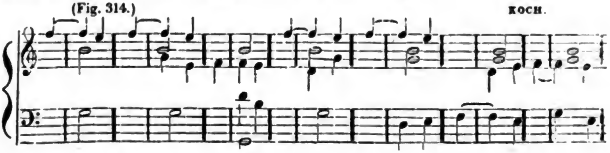
In fig. 313,

(Fig. 313.)



the same harmony appears with a ninth added to the principal four-fold chord. But few of these successions of chords sound well, and these few only because the ear, as already observed, can construe them into something else. Not one whit better are the examples which we find laid down without hesitation in *Koch's* Manual of Harmony,* § 187. Fig. 314.

(Fig. 314.)



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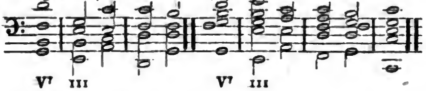
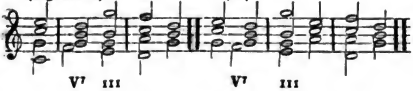
* Handbuch der Harmonie.

Other connections and circumstances, however, may be found in which the succession V⁷—III, though indeed not common, still is far from sounding disagreeably, as e. g. fig. 315, especially if, by taking rather a slow movement, we give the ear time to adjust itself to the succession.—

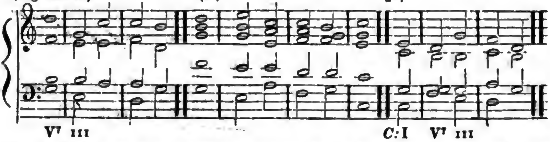
(Fig. 315. *i.*) (*k.*)



(Fig. 315. *l.*) (*m.*)

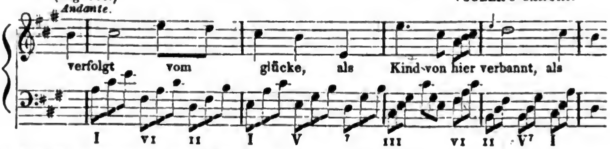


(Fig. 315. *n.*) (*o.*) (*p.*)



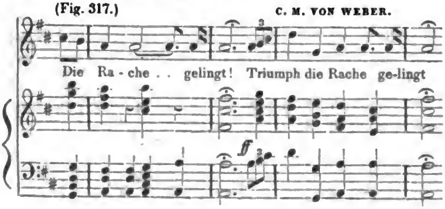
We find this harmonic succession employed in a similar manner with happy effect in fig. 316.

(Fig. 316.) VOGLER'S SAMORI.


Andante.
verfolgt vom glücke, als Kind von hier verbannt, als
I VI II I V 7 III VI II V⁷ I

A similar example is found in fig. 317.

(Fig. 317.) C. M. VON WEBER.



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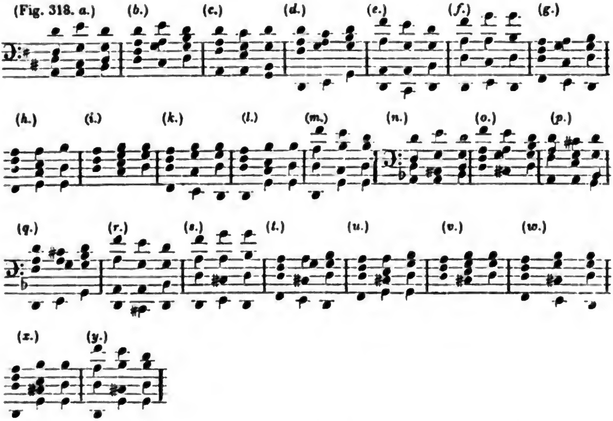
§ 261.

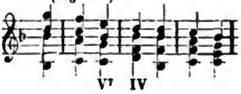
Examples of the cadence V⁷—IV, or V⁷—IV, in which, namely, a principal four-fold chord is followed by the three-fold chord of the fourth degree, are found in fig. 318; of V⁷—IV in *a*—*m*, and of V⁷—IV in *n*—*y*.

(Fig. 318. a.)

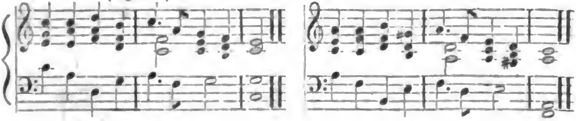


All these successions too are of doubtful merit, and it is only when they are employed with care and circumspection that they may occasionally perhaps be of good effect, as in figs. 319—321.

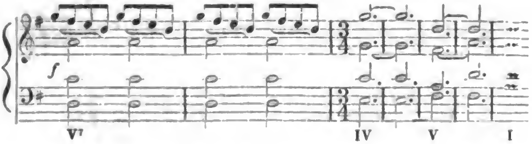
(Fig. 319.)



(Fig. 320.)



(Fig. 321.)



The example already quoted in fig. 301, p. 462, may also, as remarked in the end of section 257, p. 462, be regarded as such a succession of harmonies.

(2.) *Secondary Cadences.*

§ 262.

We denominate that harmonic step a secondary cadence, in which a secondary four-fold chord is followed by a three-fold chord belonging to the same key.

Secondary cadences, like their prototype—the principal cadences, divide themselves into *natural* secondary cadences, and *false* secondary cadences.

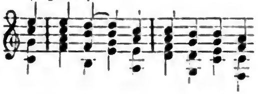
(*a.*) *Natural secondary cadences.*

§ 263.

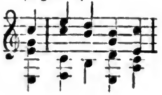
In like manner as *every principal four-fold chord* is most naturally followed by that three-fold chord which is situated three degrees higher (§ 253,) so also every *secondary four-fold chord* is most naturally followed by the three-fold chord which is situated three degrees higher and which belongs likewise to the same key.

A *natural* secondary cadence is accordingly that harmonic succession in which a secondary four-fold chord is followed by a three-fold chord, belonging to the same key and situated a fourth higher; or, in other words, in which a secondary four-fold chord is succeeded by the step of a fourth in the same key to the three-fold chord situated a fourth higher than itself. Such is the case in figs. 322—324.

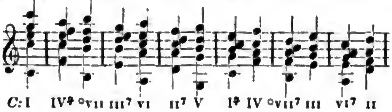
(Fig. 322.)



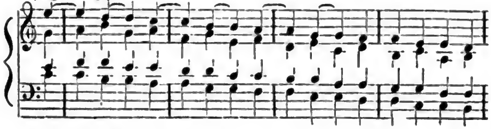
(Fig. 323.)



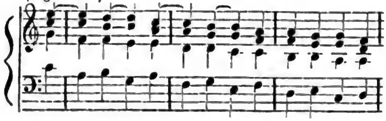
(Fig. 324. *a.*) (*b.*) (*c.*) (*d.*) (*e.*) (*f.*)



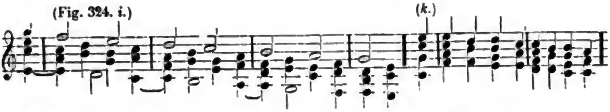
(Fig. 324. *g.*)



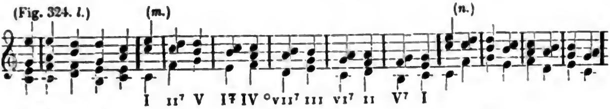
(Fig. 324. *h.*)



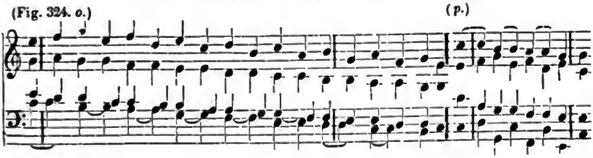
(Fig. 324. i.)



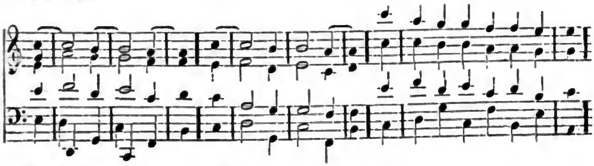
(Fig. 324. l.)



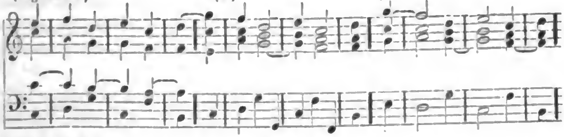
(Fig. 324. o.)



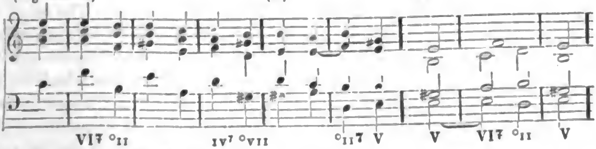
(Fig. 324. q.)



(Fig. 324. t.)



(Fig. 324. w.)



(Fig. 324. z.)

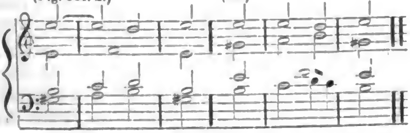
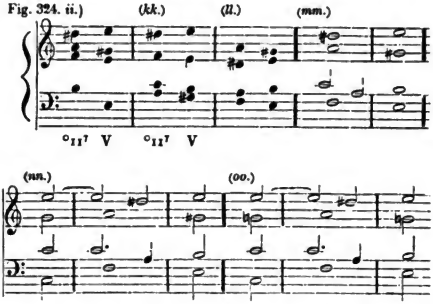


Fig. 324.



The following table exhibits a synoptical view of all possible harmonic steps of this species:

In a large key:

$\underbrace{\mathrm{I}^{7}\text{—}\mathrm{IV}}_{\bullet 4}$, $\underbrace{\mathrm{ii}^{7}\text{—}\mathrm{V}}_{\bullet 4}$, $\underbrace{\mathrm{iii}^{7}\text{—}\mathrm{vi}}_{\bullet 4}$, $\underbrace{\mathrm{IV}^{7}\text{—}{}^{\circ}\mathrm{vii}}_{4\,\bullet}$, $\underbrace{\mathrm{vi}^{7}\text{—}\mathrm{ii}}_{\bullet 4}$, $\underbrace{{}^{\circ}\mathrm{vii}^{7}\text{—}\mathrm{iii}}_{\bullet 4}$

In a small key:

——, $\underbrace{{}^{\circ}\mathrm{ii}^{7}\text{—}\mathrm{V}}_{\bullet 4}$, ——, $\underbrace{\mathrm{iv}^{7}\text{—}{}^{\circ}\mathrm{vii}}_{4\,\bullet}$, $\underbrace{\mathrm{VI}^{7}\text{—}{}^{\circ}\mathrm{ii}}_{4\,\bullet}$, ——.

(Thus again fewer in the small key than in the large.)

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§ 264.

It is to be particularly remarked of the cadence °ii^7—V, that the four-fold chord with small fifth, contained in it, is, as we know, frequently transformed by the elevation of the third, and in such a case usually occurs also with a ninth; as e. g. in fig. 324 *ii*—*nn*, above.

We may here take occasion to examine more minutely and fully what, at an earlier period, we could only allude to, (§ 148, No. 7, p. 286,) namely, that such an elevation of the third is the peculiar property of that four-fold chord which is situated on the second degree of a small key. The proof of this lies in the fact that this species of transformation is so natural to that four-fold chord with small fifth which occurs in the harmonic succession °ii^7 —V, (e. g. in the succession °𝔥^7—𝔈 in *a*-minor;) but not to that which occurs in the succession °vii^7—iii (e. g. in the succession °𝔥^7—𝔢 in *C*-major;) since the ear, after hearing the chord °𝔥^7, transformed by the elevation of the third, always expects, not the *small* three-fold chord 𝔢, found in the previous key *C*-large, but rather very decidedly the *large* three-fold chord 𝔈, foreign to the previous key and peculiar to the key *a*-minor, (comp. Fig. 324, *nn* and *oo*, p. 470;) a clear proof, that the ear takes the harmony °𝔥^7, immediately upon hearing it with the elevated third, not as a three-fold chord of the seventh degree in a large key, but as *a:* °ii^7, (Comp. § 202,) and hence that the elevation of its third is really a characteristic mark of *that* four-fold chord with small fifth which belongs to the second degree of a small key. (Comp. figs. 123—140, pp. 210—237.

The fact that harmonic combinations sometimes transiently occur in passages belonging to a large key which (harmonic combinations) appear like a chord of the above mentioned species, while in fact they have arisen in entirely another way, namely by lowering the fifth of the dominant chord of transition, has already been adverted to in § 94, p. 215.

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§ 265.

In like manner as the principal cadences are less perfect in the inversions, than they are in the fundamental position, so it is also with the secondary cadences. They are particularly imperfect when the four-fold chord appears in the second inversion, as in fig. 324, *g*, p. 468. They are far better in the first inversion, as in fig. 324, *h*, p. 468; or even in the third, as in fig. 324, *i*, p. 469.

Moreover, the three-fold chord which follows the four-fold chord appears better also in the fundamental position, than in an inversion, particularly the second inversion, as in fig. 324, *k*, *l*, p. 469.

We have only to observe in respect to the peculiarity of the cadence °ii^7—v, that when the first chord in it occurs with an elevated third, the position of the second inversion in such a case does not appear at all imperfect. (See § 91, B. p. 213.)

Many other examples of natural secondary cadences are to be found in figs. 146—153, pp. 238, 244—248.

(*b.*) *False secondary cadences.*

§ 266.

A false secondary cadence is (according to § 253) that harmonic step in which a secondary four-fold chord is followed by some other three-fold chord than that which is situated three degrees higher than the secondary four-fold chord.

All possible cases of this species are presented by the following table:

In a large key:

I^7—I, I^7—ii, I^7—iii, I^7—V, I^7—vi, I^7—°vii;
ii^7—ii, ii^7—iii, ii^7—IV, ii^7—vi, ii^7 °vii, ii^7—I;
iii^7—iii, iii^7—IV, iii^7—V, iii^7—°vii, iii^7—I, °iii^7—ii;
IV^7—IV, IV^7—V, IV^7—vi, IV^7—I, IV^7—ii, IV^7—iii·
vi^7—vi, vi^7—°vii, vi^7—I, vi^7—iii, vi^7—IV, vi^7—V;
°vii^7—°vii, °vii^7—I, °vii^7—ii, °vii^7—IV, °vii^7—V, °vii^7—vi.
1 2 3 5 6 7

In a small key:

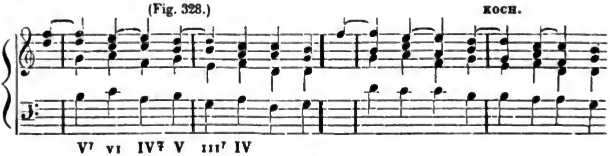
°ii^7—ii, ——, °ii^7—iv, °ii^7—VI, °ii^7—°vii, °ii^7—i;
iv^7—iv, iv^7—V, iv^7—VI, iv^7—i, iv^7—°ii, ————;
VI^7—VI, VI^7—°vii, VI^7—i, ———, VI^7—iv, VI^7—V.
1 2 3 5 6 7

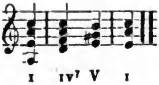
---

§ 267.

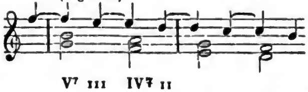
All this collection of harmonic successions forms rather an unfruitful field, since it is but seldom that a cadence of this sort can be introduced with good effect. Proof of this fact is afforded even by those examples of such successions which are quoted in books of instruction; e. g. in *Koch,** figs. 328—330:

(Fig. 328.) KOCH.

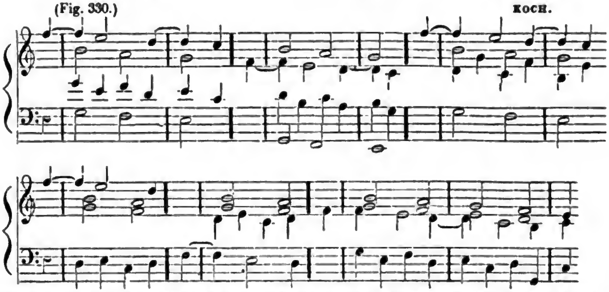




(Fig. 329.)

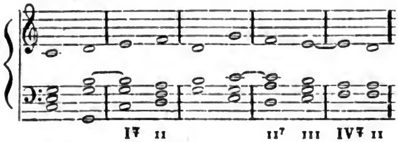


(Fig. 330.) KOCH.

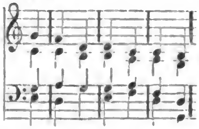


Such harmonic successions might better be used, if used at all, in such forms as are found in figs. 325—327, and 331:

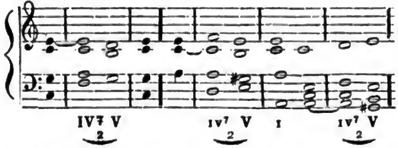
(Fig. 325.)



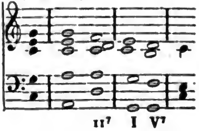
(Fig. 326.)



(Fig. 327. i.) (*k.*) (*l.*)



(Fig. 331.)



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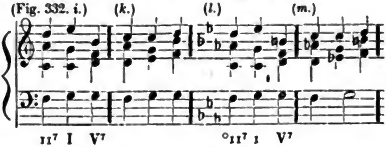
*In Handbuch der Harmonie, § 187.

§ 268

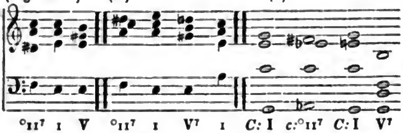
The harmonic succession ii^{7}—I, or °ii^{7}—i, when the harmony I or i occurs in it in the fourth-sixth position, merits particular consideration; for, to this succession under such circumstances applies what was said in § 250, *b*, in relation to the succession ii—I or °ii—i; fig. 332.

(Fig. 332. *i.*) (*k.*) (*l.*) (*m.*)



In such cases, moreover, the harmony °ii^{7}— is not unlikely to occur with an arbitrarily elevated third: fig. 333.

(Fig. 333. *i.*) (*k.*) (*l.*)



More examples are found in figs. 127—140, pp. 212—237.

REMARK.

Our theorists do not consider themselves at liberty to regard such successions of chords as are mentioned in the foregoing section, as being °ii^{7}—I, or °ii^{7}—i, but conceive themselves obliged to explain them,—though truly in a very affected and far-fetched manner,—as something else entirely foreign. Their reasons are as follows:

In the first place, they suppose, that these successions of chords, if explained as °ii^{7}—i, would contain an under-second step of the fundamental harmony, which, by the way, is forbidden by the most approved authors. (Remark on § 242, p. 429.) In order to exhonerate them from such a reproach, they have devised two different subterfuges. *Apparently*, say they, the harmony I or i, in such cases, follows the harmony ii^{7} or °ii^{7}; but these cases must be explained in such a manner, that, (*a.*) ii^{7}, or °ii^{7}, may be considered as being really followed by V, this V being only——omitted;—or, (*b.*) so that the fourth-sixth chord may be regarded as being here only a chord of suspension, whose fundamental harmony is, accordingly, not I or i, but V or V^{7}.—I must say, that even if I believed in that prohibition itself, still, the manner in which the succession of chords in question is defended against the reproach of transgressing it, would be very unsatisfactory to me. It appears to me, moreover, that I have already said enough in my previous remarks, as well in answer to the reproach itself, as in refutation of both the defenses proposed, to save me the trouble of here going into a detailed exposure of the whole unnecessarily ingenious fiction.

In the second place, learned musical inquirers find in such a succession of chords *a "stationary seventh"* and are at great pains to combine this stationariness with the rules which they have already once invented in respect to *the progression* of the seventh.* We shall speak of this "stationary seventh" in the doctrine of the carriage of voices. (Remark on

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* Leipz. allgem. mus. Ztg. XII Jahrg. N. 58. u. f. S. 921.

§§ 320 and 392, pp. 531, 621.) We will only say here, that if in this case, as also in a thousand others which daily occur, the seventh does *not* move, it would have been better rather, not to have made the rule that every seventh must move. Here, as well as in so many other cases, together with the unnecessary rules themselves, might have been spared also the unnecessary trouble of inventing miserable subterfuges and apologies for their so called exceptions.

(D.) OF THOSE HARMONIC STEPS IN WHICH A FOUR-FOLD CHORD IS FOLLOWED BY ANOTHER FOUR-FOLD CHORD IN THE SAME KEY. (EVITATIONS OF CADENCES IN THE SAME KEY.)

§ 269.

Thus far we have become acquainted with three principal species of harmonic successions in the same key, namely (A.) those in which a three-fold cord is followed by a three-fold chord, (B.) those in which a three-fold chord is followed by a four-fold chord, and (C.) those in which a four-fold chord is followed by a three-fold chord, all in the same key. But if, (D), we cause a four-fold chord to be followed, *not* by any three-fold chord belonging to the same key, but either by another four-fold chord in the same key,—or by some harmony foreign to the key,—we make no cadence, we *avoid* making one, we *avoid* or *evitate* the cadence; and hence we are accustomed to denominate those harmonic successions in which a four-fold chord is followed by something else than a three-fold chord belonging to the same key, *evitations of cadences*, or *evitated, avoided* cadences.

In the present connection, where we are treating only of harmonic successions *in one and the same key*, we will consider merely those evitations of cadences likewise, which belong to the same key, leaving those which are connected with digressive modulations for another place. Accordingly, we shall here attend only to *those in which a four-fold chord is followed by another four-fold chord in the same key.*

Here, again, a distinction arises on the question, whether the four-fold chord comes after a *principal* four-fold chord or after a *secondary* four-fold chord. In the first case we avoid a *principal* cadence, and in the second a *secondary* cadence. The evitation of a *principal* cadence by means of a four-fold chord following a principal four-fold chord and belonging to the same key, may be seen in fig. 334, *i*.

(Fig. 334. *i.*) (*k.*)

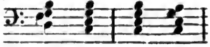

Fig. 334, *k*, on the contrary, exhibits an evitation of a *secondary* cadence by means of such a four-fold chord.

§ 270.

The following table affords a synoptical view of the manner in which a principal or secondary four-fold chord may be followed by another four-fold chord in the same key, or, in other words, shows how a principal or secondary cadence can be avoided by a principal or secondary four-fold chord belonging to the same key, both in a large and in a small key.

(1.) *Evitations of principal cadences in the same key.*

In a large key:

$\underbrace{\mathrm{V}^{7}\text{—}\mathrm{vi}^{7}}_{2\,\bullet}$, $\underbrace{\mathrm{V}^{7}\text{—}{}^{\circ}\mathrm{vii}^{7}}_{3\,\bullet}$, $\underbrace{\mathrm{V}^{7}\text{—}\mathrm{I},^{\not 7}}_{\bullet\,4}$ $\underbrace{\mathrm{V}^{7}\text{—}\mathrm{ii}^{7}}_{5\,\bullet}$, $\underbrace{\mathrm{V}^{7}\text{—}\mathrm{iii}^{7}}_{6\,\bullet}$, $\underbrace{\mathrm{V}^{7}\text{—}\mathrm{IV}^{\not 7}}_{\bullet\,7}$;

In a small key:

$\underbrace{\mathrm{V}^{7}\text{—}\mathrm{VI}^{\not 7}}_{\bullet\,2}$———, ———, $\underbrace{\mathrm{V}^{7}\text{—}{}^{\circ}\mathrm{ii}^{7}}_{5\,\bullet}$, ———, $\underbrace{\mathrm{V}^{7}\text{—}\mathrm{iv}^{7}}_{\bullet\,7}$.

(2.) *Evitations of secondary cadences in the same key:*

In a large key:

$\mathrm{I}^{\not 7}\text{—}\mathrm{ii}^{7}$ $\mathrm{I}^{\not 7}\text{—}\mathrm{iii}^{7}$, $\mathrm{I}^{\not 7}\text{—}\mathrm{IV}^{\not 7}$, $\mathrm{I}^{\not 7}\text{—}\mathrm{V}^{7}$, $\mathrm{I}^{\not 7}\text{—}\mathrm{vi}^{7}$, $\mathrm{I}^{\not 7}\text{—}{}^{\circ}\mathrm{vii}^{7}$;
$\mathrm{ii}^{7}\text{—}\mathrm{iii}^{7}$, $\mathrm{ii}^{7}\text{—}\mathrm{IV}^{\not 7}$, $\mathrm{ii}^{7}\text{—}\mathrm{V}^{7}$, $\mathrm{ii}^{7}\text{—}\mathrm{vi},^{7}$ $\mathrm{ii}^{7}\text{—}{}^{\circ}\mathrm{vii}^{7}$, $\mathrm{ii}^{7}\text{—}\mathrm{I}^{\not 7}$;
$\mathrm{iii}^{7}\text{—}\mathrm{IV},^{\not 7}$ $\mathrm{iii}\text{—}\mathrm{V}^{7}$, $\mathrm{iii}^{7}\text{—}\mathrm{vi}^{7}$, $\mathrm{iii}^{7}\text{—}{}^{\circ}\mathrm{vii}^{7}$ $\mathrm{iii}^{7}\text{—}\mathrm{I}^{\not 7}$, $\mathrm{iii}^{7}\text{—}\mathrm{ii}^{7}$;
$\mathrm{IV}^{\not 7}\text{—}\mathrm{V}^{7}$, $\mathrm{IV}^{\not 7}\text{—}\mathrm{vi}^{7}$, $\mathrm{IV}^{\not 7}\text{—}{}^{\circ}\mathrm{vii}^{7}$, $\mathrm{IV}^{\not 7}\text{—}\mathrm{I}^{\not 7}$ $\mathrm{IV}^{\not 7}\text{—}\mathrm{ii}^{7}$, $\mathrm{IV}\text{—}\mathrm{IV}^{\not 7}\text{—}\mathrm{iii}^{7}$;
$\mathrm{vi}^{7}\text{—}{}^{\circ}\mathrm{vii}^{7}$, $\mathrm{vi}^{7}\text{—}\mathrm{I}^{\not 7}$, $\mathrm{vi}^{7}\text{—}\mathrm{ii}^{7}$, $\mathrm{vi}^{7}\text{—}\mathrm{iii}^{7}$, $\mathrm{vi}^{7}\text{—}\mathrm{IV}^{\not 7}$, $\mathrm{vi}^{7}\text{—}\mathrm{V}^{7}$;
$\underbrace{{}^{\circ}\mathrm{vii}^{7}\text{—}\mathrm{I}^{\not 7}}_{2}$, $\underbrace{{}^{\circ}\mathrm{vii}^{7}\text{—}\mathrm{ii}^{7}}_{3}$, $\underbrace{{}^{\circ}\mathrm{vii}^{7}\text{—}\mathrm{iii}^{7}}_{4}$, $\underbrace{{}^{\circ}\mathrm{vii}^{7}\text{—}\mathrm{IV}^{\not 7}}_{5}$, $\underbrace{{}^{\circ}\mathrm{vii}^{7}\text{—}\mathrm{V}^{7}}_{6}$, $\underbrace{\mathrm{vii}^{7}\text{—}\mathrm{vi}^{7}}_{7}$.

In a small key:

———,	${}^{\circ}\mathrm{ii}^{7}\text{—}\mathrm{iv}^{7}$,	${}^{\circ}\mathrm{ii}^{7}\text{—}\mathrm{V}^{7}$,	${}^{\circ}\mathrm{ii}^{7}\text{—}\mathrm{VI}^{\not 7}$	———,	———;
$\mathrm{iv}^{7}\text{—}\mathrm{V}^{7}$	$\mathrm{iv}^{7}\text{—}\mathrm{VI}^{\not 7}$	———,	———,	$\mathrm{iv}^{7}\text{—}{}^{\circ}\mathrm{ii}^{7}$	———;
$\underbrace{\text{———}}_{2}$	$\underbrace{\text{———},}_{3}$	$\underbrace{\mathrm{VI}^{\not 7}\text{—}{}^{\circ}\mathrm{ii}^{7}}_{4}$	$\underbrace{\text{———},}_{5}$	$\underbrace{\mathrm{VI}^{7}\text{—}\mathrm{iv}^{7},}_{6}$	$\underbrace{\mathrm{VI}^{\not 7}\text{—}\mathrm{V}^{7}.}_{7}$

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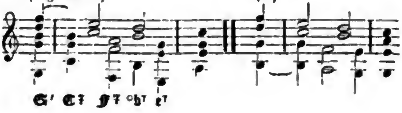
§ 271.

To adduce examples of each of these numerous possible cases and to speak of their respective merits severally, would lead us entirely too much into detail. Without attempting, therefore, to exhaust the subject, we must satisfy ourselves with the few following remarks.

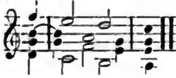
In the first place, a great part of these harmonic successions are not adapted to use, because the laws of preparation cannot be preserved in them. Comp. § 251, p. 454.

It may be remarked, in general, of the other harmonic successions of this species, that the most natural succession of one four-fold chord after another in the same key, is that which forms the step of *a fourth*, i. e. when one four-fold chord is followed by another a fourth higher, as e. g. in fig. 337.

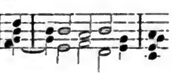
(Fig. 337. i.)



(Fig 337. ..)

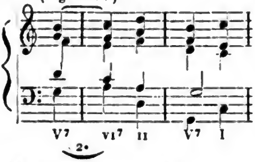


(m.)

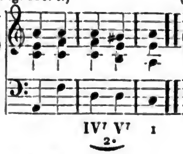


Comp. figs 338, 339 below.—All the rest are more or less unusual and are seldom of good effect. Not, however, to be entirely without examples, and some too which are not really bad, see *second* steps of this sort in figs. 335 and 336,—*fifth* steps in figs. 340 and 341,—*sixth* steps in figs. 342 and 344,—*seventh* steps in figs. 345 and 346:

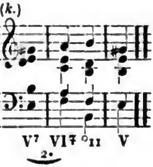
(Fig. 335. i.)



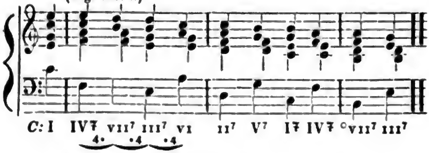
(Fig. 336. i.)



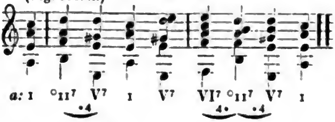
(k.)



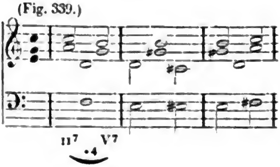
(Fig. 338. i.)



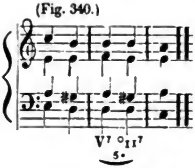
(Fig. 338. k.)



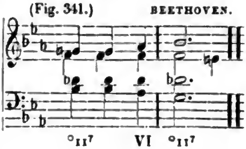
(Fig. 339.)



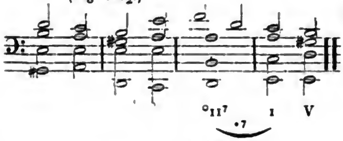
(Fig. 340.)



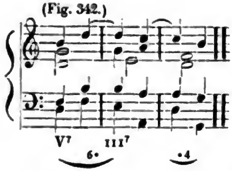
(Fig. 341.) BEETHOVEN.



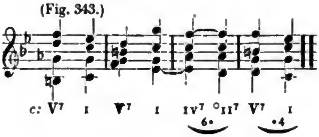
(Fig. 341½.)



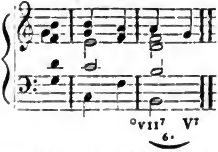
(Fig. 342.)



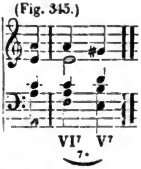
(Fig. 343.)



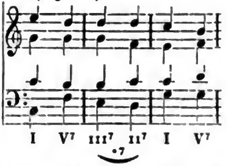
(Fig. 344.)



(Fig. 345.)



(Fig. 346.)



(The e$^{\flat}$ of the fifth chord in fig. 343, above, would perhaps admit of being explained also as a suspension or transition before the d of the following chord, as we shall see in the sequel.—The reason why the succession °II^7—V^7 in fig. 341, above, is not repulsive, lies chiefly in the circumstance that a new phrase commences with °II^7. The third and fourth measures are a repetition of the first and second. The second measure ends the phrase with the chord V^7, and the fifth measure commences the same phrase anew, only an octave higher. (§ 241, No. 7, p. 422.)

Exercise.

Here, at the close of our treatment of the different harmonic progressions in the same key, I would recommend, as an exercise, to review §§ 243—271 and to transpose the note examples quoted therein into several other keys. The beginner may also try to present them in other positions and inversions. And if, in such a case, this or that succession of chords does not sound right, let him conclude, that, though the cause may indeed lie in this position itself (§ 241,) yet it may very often also be found in the fact that he has, in presenting these successions of chords, committed errors against the principles regulating the carriage of voices,—principles which he does not yet understand and with which he is to become acquainted hereafter.

It will also afford the beginner an interesting occupation, to try the experiment himself of those harmonic successions of which we have given no examples; and for this purpose, a wide, and as yet unexhausted field of labor, is pointed out, particularly by §§ 251, 252 and 270. The remarks just made above relative to the carriage of voices, apply here also.

(III.) DIGRESSIVE HARMONIC SUCCESSIONS.

§ 272.

We have thus far considered those harmonic successions which consist of two harmonies belonging to one and the same key. We will now attend also to those in which one harmony is followed by another belonging to a different key from the preceding: *digressive* harmonic successions.

Since, to make a digression or digressive modulation, is nothing more nor less, than to cause a combination of tones to be heard which the ear, for some reason, recognizes as belonging to another key than the preceding, and as we have already (§§ 191—225, pp. 336—406) fully shown when and by what means a harmony appears as belonging to a new key, it follows, that we have thus already treated a great and essential part of the doctrine of digressive harmonic successions beforehand.

(A.) AN ENUMERATION OF ALL THE POSSIBLE DIGRESSIVE HARMONIC SUCCESSIONS.

§ 273.

According to the definition given in §§ 183 and 229, pp. 327 and 409, a digressive modulation is

(1.) *a harmonic step* or *change of harmonies* whereby at the same time is effected

(2.) *a change of keys*—a step is taken into the realm of another key.

If we consider these digressive modulations

(No. 2) *only in their property as a succession of keys or as a change of keys*, and thus merely inquire *whence* and *whither*, i. e. *from what key* and *into what key* the digressive modulation is made ? or, in other words, if we merely ask, how many different successions of one key to another are conceivable, we find, as already estimated, (in § 188*, p. 333,) that there may be *forty-six*.

But if we regard that degressive modulation in the aspect presented by (No. 1.) and inquire, not merely, whence and whither the degression is made, but also *from which harmony of the previous key* and *to which harmony of the new key the harmonic step is made*, it will be readily seen, that in this respect each of the 46 different digressions enumerated in the place above referred to, can be made again in many essentially different ways by many essentially different combinations of harmonies, and that by this means there arises a far greater multiplicity of possible digressive modulations. We have already estimated their number in § 227, p. 407, and shown that it amounts to 6,616.

(B.) GENERAL REMARKS UPON THE MERITS OF DIGRESSIVE HARMONIC SUCCESSIONS.

§ 274.

It has already been remarked in §§ 241 and 242, that each of the above mentioned 6,616 cases is essentially different from all the rest, that each has, accordingly, its own peculiar merits and is subject to its own distinct and peculiar rules, so that what is true of the one is not necessarily true of the others, and hence that this immense field cannot be exhausted by a few sweeping general rules but would demand for this purpose an individual estimate of the merits of all these different cases, and that such a detail would necessarily be attended with an undue and immoderate copiousness. Who would undertake fully to examine the question, "which of the 46 different digressive modulations enumerated in § 188, pp. 333 and 334, are allowable? and in which of the 6616 ways enumerated in the passage above referred to, (§ 227, pp. 407 and 408,) they are allowed, or not allowed, to be made?—in what cases, under what forms, in what positions, or other transformations of the one or the other chord, or of both, in which light or heavy part of the measure, and under what other favorable or unfavorable circumstances, is it well, or ill, or perhaps forbidden to make one or another of the 46 different digressive modulations in one or another of the 6616 different ways?" Who would undertake to exhaust this field? Indeed, were we to be only as copious in respect to these 6616 cases, as we have been in respect to the 272 fundamental successions in the same key, (§§ 243—271,) this even would lead us entirely too far into detail.

We are compelled, therefore, in this case, to satisfy ourselves with simply presenting the few things that can be said in a general way upon the merits of the different digressive fundamental steps, and furnishing some individual examples for illustration; and then with merely glancing over the whole wide field collectively, just for the purpose of spending a moment in considering a few of the more important species of digressive modulations.

§ 275.

We must here again repeat, that, however diverse are the effects of the many different possible digressive modulations, we still dare not unconditionally reject any one of them as absolutely unfit for use, partly because there is scarcely any one which does not admit of being palliated and improved by the interposition of suitable softening means, and partly also because really harsh and rough transitions may often be appropriate and adapted to the particular expression intended, and indeed sometimes even quite necessary. When, e. g. in Beethoven's *battle of Vittoria*, the storming march in *A♭*-major suddenly and without any intermediate harmony whatever, turns into *A*-major, then in like manner immediately rushes into *B♭*-major, then directly into *B*-major, and at last still more impetuously into *E♭*-major*, we have an entire series of transitions which, it is true, are the farthest possible from being agreeable, and indeed they are almost horrible; but yet, considering the place in which they occur, they constitute a most splendidly striking and impressive representation.—So also Haydn, in his description of *Chaos*, makes use of harmonic successions which, taken in musical compositions of a different species, would be as bad as they are here good. The same is true also of many other cases.

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*See my review in Nr. 145 n. 146 der Jenaischen Liter. Zeitung v. I. 1816.

(C.) CLASSIFICATION OF THE DIFFERENT DIGRESSIVE MODULATIONS ACCORDING TO THE HARMONY BY WHICH THEY ARE EFFECTED.

§ 276.

What has been said in the foregoing section is nearly all that admits of being said in general, relative to the merits—the agreeableness or disagreeableness of the different digressive harmonic successions. Thoroughly and individually to investigate all the conceivable digressive fundamental successions, would, as heretofore repeatedly observed, require an entirely too tedious detail.

In order, however, not to leave the subject wholly untreated, we will take a cursory survey of all the different digressive fundamental successions, according to the following divisions. We will, namely, inquire, *by what harmony* the digression is effected,—whether by the leading chord, by the harmony of the first degree, or by that of the second degree, or by that of any other degree, of the new key.

§ 277.

Most of all the digressions that occur are effected by the three-fold chord of the first degree, or by the four-fold chord or three-fold chord of the fifth degree, i. e. by I or i, or by V^7 or V.—More rarely digressive modulations are effected by the three-fold or four-fold chord of the fourth or of the second degree, i. e. by IV or IV^7, iv or iv^7;—or by ii,—ii^7, $^{\circ}ii$ or $^{\circ}ii^7$;—and still more rarely by all the rest.

We will first consider those digressions which are made by one of the most essential harmonies of the new key, namely by I, i, V, V^7, IV, or iv, in which, accordingly, the leading chord is one of the most essential harmonies of the new key; and afterwards those which are effected by secondary chords of the new key.

(1.) *Digressive modulations by the three-fold chord of the first degree of the new key,—by* I *or* i.

§ 278.

The first species of these digressive modulations are those which are effected by directly commencing a new phrase, section, or period by a new tonic three-fold chord. Several examples of such digressions have already been quoted (in § 205, pp. 348 and 349.)

This species of digression is sometimes expressed also by the term *falling*. Thus, e. g. it is said of a piece of music, that it *falls* into *A*♭; that the Minuet is in *D*-major, but, that, in the trio, it *falls* into *b*-minor, &c.

A second species of transitions by the new tonic harmony itself, consists of those which are effected by the aid of the fourth-sixth position. We have already observed (§ 241, No. 9, pp. 428 and 429,) that transitions of this species are, for the most part, very smooth and often extremely agreeable.

It will be particularly recollected, from what was said at the end of § 241, that very frequently, after the dominant chord of transition, the previous tonic chord recurs in the fourth-sixth position.

A third species consists of those which are effected by the appearance of a new tonic harmony in *other* well known positions (§ 207, in *2, pp. 352 and 353.)

Finally, those cases also belong here in which a three-fold chord occurs which, from the principle of inertia, impresses itself on the ear as a new I or I, even though in itself it is not foreign to the previous key.

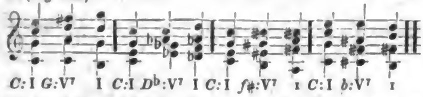
(2.) *Digressions by the harmony of the fifth degree of the new key,—by V^7, or V.*

§ 279.

The digressive modulations which are made *by the harmony of the fifth degree* of the new key, by V, or V^7, especially the latter, are likewise very frequent, and indeed the most so of all.

(*A.*) The digressive modulations effected *by the principal four-fold chord* of the new key are as decidedly among the most unequivocal in their character, as this harmony is the most unequivocal of all in itself. (§ 158, p. 305.) Fig. 347:

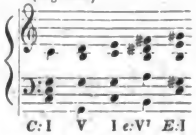
(Fig. 347.)



Not *every* digressive modulation, however, can be effected by the principal four-fold chord, taken by itself alone, because even this harmony is equivocal, partly (*a*) in respect to the mode (as large or small—major or minor,) and in part (*b.*) enharmonically; its transformations, in particular, (*c.*) are at one time subject to simple and (*d.*) at another time to enharmonic equivocalness.

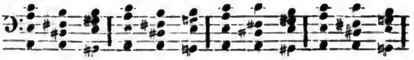
(*a.*) A digressive modulation from *C*-major to *E*-major, for instance, cannot be immediately effected by the chord $\mathfrak{B}^7$; for, though this harmony is indeed the dominant four-fold chord of *E*-major, it is also that of *e*-minor; and hence, if the chord $\mathfrak{B}^7$ is heard after *C*-major, it appears, according to the principle of inertia, not as V^7 of *E*-major, but as V^7 of *e*-minor. If, however, the chord $\mathfrak{E}$ as I immediately follows this $\mathfrak{B}^7$, *then* indeed a new digression is actually made into *E*-major; but this was not the case on the mere introduction of the harmony $\mathfrak{B}^7$, the modulation at first being made merely into *e*-minor. Fig. 348:

(Fig. 348.)



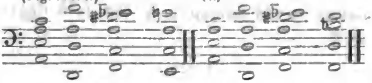
So likewise, if we would pass from *a*-minor into *e*-minor, by means of the dominant of transition $\mathfrak{B}^7$, still this chord, as we have already observed (§ 209, pp. 357 and 358,) points rather to *E*-major, than to *e*-minor, and that too even when a small ninth is added to it. Comp. fig. 349:

(Fig. 349. *i.*)



(*b.*) If we would pass, say, from *a*-minor to *B*♭-major by 𝔉^7, the principal four-fold chord of the key *B*♭-major, still the ear will easily take this chord, not as 𝔉^7, but as °𝔟^7, as in examples fig. 350, *i* and *k:*

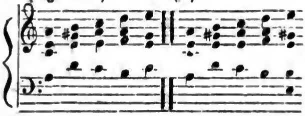
(Fig. 350. *i.*) (*k.*)



If, however, the harmony 𝔅♭ follows this chord, as in fig. 350, *k*, above, *then* indeed a real transition is made into *B*♭-major, but the foregoing chord would not, of itself, have transferred the ear into this key, (comp. fig. 204, pp. 353 and 354.), unless perhaps by being several times repeated. (See § 214, at the end, p. 365.)

(*c.*) Or would we pass, say from *a*-minor to *c*-major by means of the principal four-fold chord 𝔊^7 with a large ninth and the omission of the fundamental tone, yet the ear would, in most cases, far sooner take this chord for °𝔟^7 and thus for °II^7, of the previous key *a*-minor, than for 𝔊^7. If, however, the harmony ℭ, as I, follows the chord $[b\ \bar{f}\ \bar{a}\ \bar{\bar{d}}]$, fig. 351, *i*,

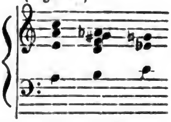
(Fig. 351. *i.*) (*k.*)



then, it is true, by the appearance of this chord, a digressive modulation is made into *C*-major, but this was not done by the foregoing chord, which appeared to the ear decidedly as *a:* °II^7, and after which it was much more inclined to expect 𝔈, as in fig. 351. *k.* above.

(*d.*) So also if we would pass e. g. from *a*-minor into *c*-minor, by the principal four-fold 𝔊^7 with small ninth and omission of fundamental tone, the ear would understand such a chord as [B d f a^{b}], certainly not as 𝔊^7, but clearly as [B d f g$^{\sharp}$], and therefore would take it for—𝔈^7, as V^7, not of *c*-minor, but of the previous key *a*-minor; and it would only be after the chord 𝔠 should have followed this chord, that a digressive modulation would really be made into *c*-minor (a modulation, too, not of the most agreeable effect.) Fig. 352:

(Fig. 352.)

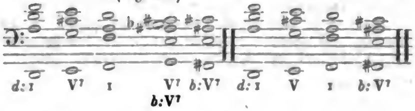


Thus it is seen, that even the principal four-fold chord is not capable of unequivocally establishing every digressive modulation.

§ 280.

Digressive modulations, moreover, which are effected by the principal four-fold chord of the new key, when the latter is a key far remote from the foregoing, are attended also with the entire harshness of the remote digression, unless they are softened by other means. See, e. g. the digression from *d*-minor, to *b*-minor, fig. 354.

(Fig. 354.)



(Comp. § 241, No. 8, towards the end.)

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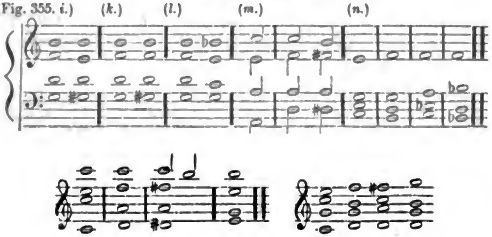
§ 281.

If the harmony preceding the principal four-fold chord be itself a four-fold chord, then the harmonic succession belongs to the class of digressive evitations of cadences, (§ 263,) e. g. Fig. 355:

(Fig. 355. *i*.)



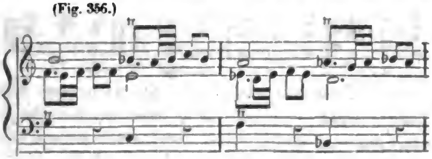
REMARK.

Vogler[*] explains the harmonic succession in fig. 355, *n*, above, as unallowable, partly because the digression skips over one degree, (comp. remark on § 189, p. 335.) and partly because the f, instead of resolving itself, remains stationary. We have remarked upon the former point in the place referred to, and the latter will come under discussion in the doctrine of resolution. (Comp. remark on § 268, p. 473.)

Theorists usually explain the harmonic succession $\mathfrak{G}^7$—$\mathfrak{C}^7$ also, (see the above example, fig. 355, *l*. above,) not indeed as forbidden, but of so doubtful admissibility that they do not feel at liberty to let it pass as allowable, except it be excused by fictitious apologies under the name of "*an anticipation of a transient note!*" We shall resume this subject in the doctrine of resolution.

Entire series of these evitated cadences may be seen in fig. 356,—also in 357, where the principal four-fold chords all appear with a small ninth

(Fig. 356.)



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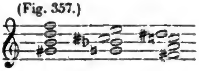
[*] In S. Tonsetzkunst S. 41, § 15, and S. 70, § 64.

(Fig. 357.)

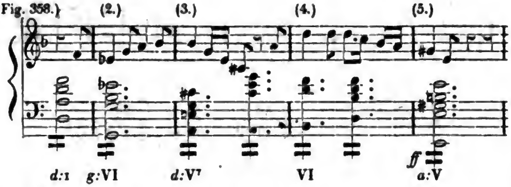


Successions of this latter species were favorite modulations with our *Gluck*, who, whenever he had anything of special import to express, scarcely thought of using any other artificial means for his purpose, than these series of diminished seventh chords. Almost every page of his operas affords proof of this fact.

§ 282.

The different effects of digressive modulations made by the principal four-fold chord, depend, in general, very much upon the question, what harmony immediately precedes the leading chord. Thus, e. g. the digression from *g*-minor to *d*-minor by the harmony 𝔄 or 𝔄⁷ is not, in itself, remote; but when the chord 𝔄 or 𝔄⁷ comes directly after the harmony of the sixth degree of the key *g*-minor, this digression assumes an air of harshness and almost of wildness. I have designedly employed the harshness of such a combination in fig. 358,

(Fig. 358.)

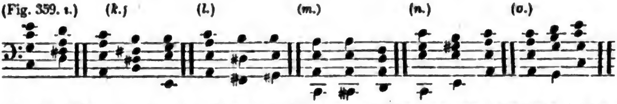


where a digressive modulation is made in this way, from *g*-minor, by 𝔄, into *d*-minor, and then from *d*, by the three-fold chord 𝔈, into *a*.

§ 283.

(*B.*) But even the mere *three-fold chord of the fifth degree* of the new key, though in itself it is far more equivocal than the principal four-fold chord, may still, through the operation of the principle of inertia, very often alone serve as a leading chord; e. g. in all digressive modulations from a large key into its relatives of *the ascending line:* as C: I—G: V, fig. 359, *i.*

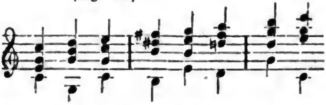
(Fig. 359. *i.*)



(A digressive modulation from a *small* key into its nearest relatives in the ascending line, is more equivocal,—e. g. from *a*-minor, by means of the chord 𝔅, into *e*-minor,—for the reason mentioned at the end of (*a*) in § 279, p. 481, fig. 359, *k*, *l*, above.) The same is true of digressive modulations from a small key into its nearest relatives in *the descending line:* e. g. *a:* i—*d:* V; fig. 359, *m*, p. 484;—from a large key into the small keys of its lateral relatives on the right side: e. g. *C:* I—*a:* V, in fig. 359, *n*. p. 484;—from a small key into its nearest relatives of the large key on the left side: e. g. *a:* i—*C:* V, in fig. 359, *o*. p. 484.

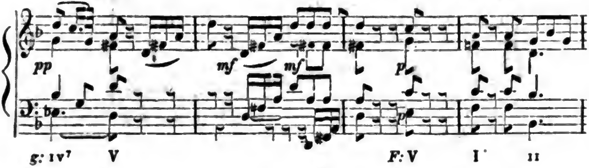
A whole series of digressive modulations merely by the dominant three-fold chord of the new key, is found in fig. 360:

(Fig. 360.)



The digression *g:* V—*F:* V. in fig. 361 is particularly beautiful:

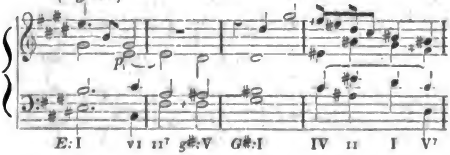
(Fig. 361.) MOZART.



§ 284.

These species of digressive modulations also frequently appear as evitated cadences. Thus, the transition from *E*-major into g♯-minor and *G*♯-major in fig. 362 arises from nothing more than an evitation of a secondary cadence (*E:* ii^7—*g*♯ V) effected by a three-fold chord foreign to the key:

(Fig. 362.)

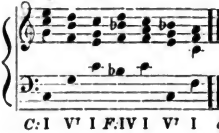


(3.) *Digressive modulations by the three-fold chord of the fourth degree of the new key, by* IV, *or* iv.

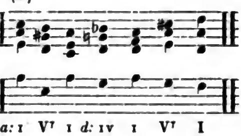
§ 285.

Those digressive modulations which are made *by the three-fold chord of the fourth degree* of the new key, are less frequent than the preceding. Fig. 363:

(Fig. 363. i.)

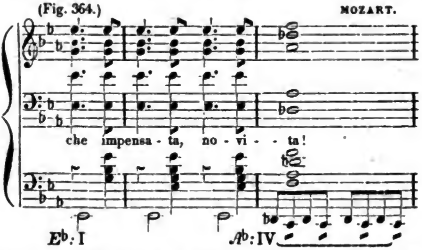


(k.)



But they are, not unfrequently, of the finest effect. Thus, the captivating passage from the *sestetto* of the second act in Mozart's *Don Giovanni*, fig. 364,

(Fig. 364.) MOZART.

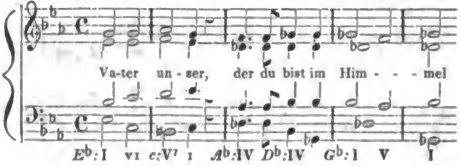


is nothing more nor less than a digressive modulation from *E*♭ into *A*♭ by the three-fold harmony of the fourth degree of the latter key.

In like manner a digressive modulation is made from *C*-major into *F*-major by means of the large three-fold chord **B♭** as the harmony of the fourth degree of *F*-major, in the scene of *Donna Anna* in the second act, in the allegretto in *F*-major, in the fourth and fifth measures.

So also in fig. 365,

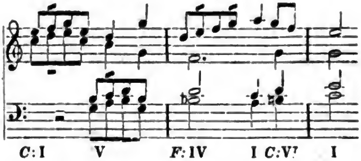
(Fig. 365.) SCHWENKE.


Va-ter un - ser, der du bist im Him - - - mel
E♭: I vi c: V7 I A♭: IV D♭: IV G♭: I V I

two digressive modulations immediately follow each other by the three fold chord of the fourth degree.

The similar digression from *C*-major to *F*-major by *F*: IV, in fig. 366,

(Fig. 366.)



is worthy of remark, because the chord preceding the digression is that of the fifth degree of the previous key (𝔊); by which arrangement, the digressive modulation becomes far more striking to the ear.

Several examples of digressive modulations by means of the three-fold chord of the fourth degree are found in figs. 223 and 236 *m.* pp. 371 and 409.

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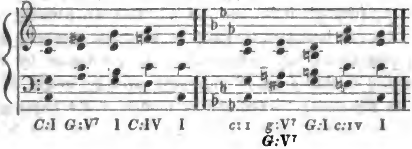
§ 286.

It will be perceived, farther, that these digressive modulations by IV or ɪᴠ are made more frequently into the relative keys of the *descending line.*

These digressive modulations are, moreover, least striking in cases where the modulation returns into the original key after a half digression upwards, fig. 367 *i* and *k:*

(Fig. 367. *i.*) (*k.*)



The reason is, that the ear is not disinclined to take the three-fold chord 𝔊 in both examples directly again as *C:* V or *c:* V, so that the immediately following 𝔉 or 𝔣 does not appear as a digression, but merely as the harmonic succession VI—V, or V—ɪᴠ.—The passage quoted in the preceding section from the air of *Donna Anna* is also of this species.

(4.) *Digressive modulations which are made by one of the secondary harmonies of the new key.*

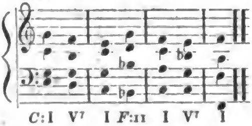
§ 287.

This field, from the very nature of the case, is far more barren than the preceding, partly because in general the secondary harmonies of a key are more rarely used than its most essential ones, and partly also because these last, as belonging most immediately and appropriately to their key, can most definitely characterize it.

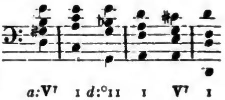
Still, however, digressive modulations by secondary harmonies of the new key are not only possible, but many of them are even rather common, as we shall soon see.

Digressive modulations are made *by the three-fold chord of the second degree*, by II or °II. Fig. 368:

(Fig. 368. *i.*)

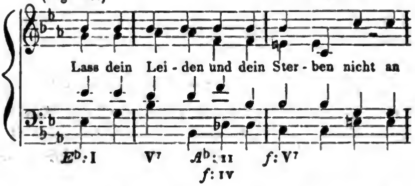


(*k.*)



So also fig. 369 is to be regarded.

(Fig. 369.) J. HAYDN.

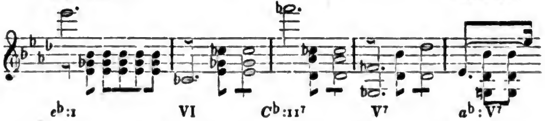


as a digressive modulation from *E*♭-major into *A*♭-major by means of the harmony *A*♭: II; (though it is true indeed, that on hearing this passage several times, the ear becomes inclined to take the harmony $\mathfrak{b}^b$ directly as IV of the key *f*-small—a key which becomes confirmed by the following chord. Regarded in this point of view, the passage would be a digressive modulation from *E*♭-major to *f*-minor by means of the harmony IV.)—Possibly the chord in question may also, if we choose, be explained as a mere apparent chord, as we shall see in the doctrine of transitions.

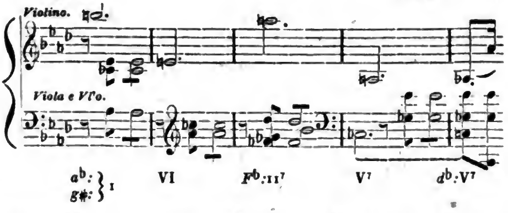
Also the digressive modulation from e^b-minor to *c*-minor, found in the 24th and following measures of fig. 235, p. 405, may also be regarded as a digressive modulation by means of the harmony $^\circ\mathfrak{d}$ as °II of *c*-minor, if we assume, that, on repeatedly hearing it, the ear, on the appearance of $^\circ\mathfrak{d}$, already in conception hears the following *c* beforehand. (§ 214 and what follows.)

An example of a digressive modulation *by means of the small four-fold chord of the second degree in a large key*, is found in fig. 370, *i*.

(Fig. 370. *i.*) MOZART.



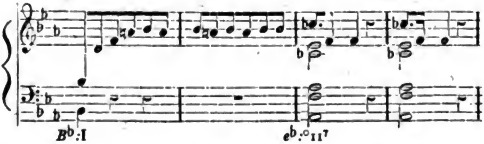
Here the digression from e^b-minor to *C*♭-major is made by the harmony $\mathfrak{d}^{b7}$ as II^7 of *C*♭-major;—and so also in fig. 370, *k*, (Fig. 370. *k.*) MOZART.



the transition from $a^{\flat}$-minor or $g^{\sharp}$-minor to $F\flat$-major or E-major by the small four-fold chord $g^{\flat 7}$, or $f^{\sharp 7}$, as a harmony of the second degree of $F\flat$-major or E-major. (Mozart has here also, as we see, for the convenience of the violinist, written $\bar{b}$ $\bar{e}$ $\bar{a}$ and a, instead of $\bar{c}^{\flat}$ $\bar{f}^{\flat}$ $\bar{b}^{\flat\flat}$ and $b^{\flat\flat}$.)

A digressive modulation *by the four-fold chord of the second degree in a small key* is found in fig. 371:

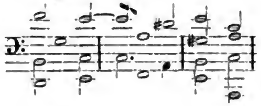
(Fig. 371.) BEETHOVEN.



We have a similar example in fig. 341, p. 477, where the principal cadence, which is expected after the harmony $\mathfrak{B}\flat^7$ is avoided in the fifth measure by the appearance of the harmony $^{\circ}\mathfrak{g}^7$, as $^{\circ}\mathrm{II}^7$ of *f*-minor.

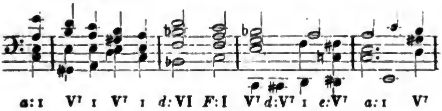
Digressive modulations by this same harmony $^{\circ}\mathrm{II}^7$ *with an accidentally elevated third*, we have already seen in large numbers. See, e. g. fig. 372 below: (comp. also § 194, fig. 183, § 202, **bb*, pp. 339, 340, 346,—fig. 193, § 208, *bb*. pp. 347, 355,—fig. 205, *m*, § 215, pp. 356, 365,—fig. 218, p. 367.)

(Fig. 372.)



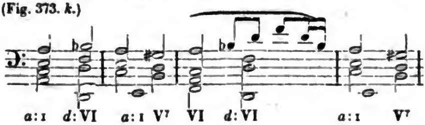
The harmony of the sixth degree of the new key may also occur as a leading chord, e. g. fig. 373 *i:*

(Fig. 373. *i.*)

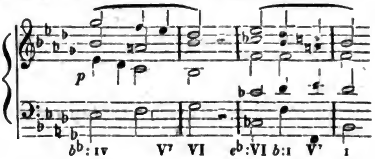


It frequently happens, in this species of digressive modulation, that, immediately after the new VI, the former tonic harmony again appears in the fourth-sixth position, as in fig. 373, *k* :

(Fig. 373. *k.*)



(Fig. 373. *l.*) RINK'S ORGELSCHULE.



It sounds rather more harshly when the return of the modulation into the former key is effected, not by means of this harmony, but perhaps by V^7, so that the V^7 of the returning key immediately follows the VI of the retiring key, as in the passage already referred to in fig. 358, p. 434, where the return of the modulation from *g*-minor to *d*-minor in the third measure is made directly by the succession VI—*d:* V^7.

Digressive modulations *by the harmony of the third degree* of the new key (by iii or iii^7) are rare ; and that too for the very good reason that this harmony itself seldom occurs.

For similar reasons, digressive modulations *by means of the large fourfold chord of the first degree* (I^7) do not often occur;—equally seldom are digressions effected by the harmony of *the fourth degree* (by IV^7), they occur in a small key by means of iv^7;—and perhaps the most unfrequent of all are made *by means of the harmony of the seventh degree* (°vii or $°vii^7$.)

These digressive modulations, however, are not in themselves absolutely inadmissible; and a careful and full investigation of all the possible cases involved in these classes very possibly might lead to many new applications of harmony that would be very effective.

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§ 288.

I have now said all that I could say, without going too much into detail, in relation to digressive fundamental successions, and would recommend to the reader the same species of *exercise* that I recommended at the end of section 271, pp. 477 and 478. The field *here* marked out is incomparably more rich and extended, than was that in the former case, and thus affords still richer materials for farther investigations.

CHAPTER VI.

MODULATORY FORM OF A PIECE OF MUSIC TAKEN AS A WHOLE.

DIVISION I

MUSICAL UNITY IN GENERAL.

§ 289.

Before we leave the doctrine of modulation, we will make a few cursory remarks upon the manner in which a piece of music, taken as a whole, is usually constructed in reference to modulation.

The first and most general law here, is that of *the unity of the key.* Ordinarily, in every piece of music as a whole, one key prevails as the principal key, so that the piece runs chiefly in this key and thus renders this key the prevailing one throughout. It is not intended by this, however, that we must not, in a single instance, digress from the key once assumed. We may, with perfect propriety, often pass into the accessory keys; but still, the key once assumed as the principal key must always be the predominant one,—the piece must be kept, *through most of its extent*, in this key, and, at least ordinarily,must begin and end in it.

The law of musical unity holds good, moreover, not only of every piece of music which, of itself, constitutes a whole, but also of several pieces which are so connected with each other that they all together properly constitute only one piece. Thus, e. g. even entire and long finales of operas may be treated as large connected wholes, as single, entire pieces of music. The first finale in Mozart's *Don Giovanni* is, as a whole, in *C*-major, notwithstanding the fact that, at one time, a minuet in *F*-major occurs in the middle of the piece, at another, other dances in *G*-major, again a terzett in *B*♭-major, and still again other pieces in *E*♭-major, in *C*-major, &c.

It is therefore no violation of the above rule, if, of several such individual pieces of music forming together one whole, the one or the other, considered alone by itself, ends in a different key from that in which it began. Thus, e. g. an air may begin with a *Largo* in *C*-major, which in the sequel passes into *a*-minor and, without closing, immediately changes into an *Allegretto* in *a*-minor; this *Allegretto* itself perhaps digresses into *e*-minor, and, moreover, instead of closing in it, makes a transition perhaps into a *Presto* in *G*-major, which last then finally closes, not in *G*-major, but in *C*-major and thus in the same key in which the air began.

Moreover, among several pieces, not indeed immediately connected with each other, but yet belonging together, it is proper to observe a unity of the key; e. g. in a symphony or a sonata, the first piece, say the first *allegro*, and the finale, should be written in one and the same key, and the middle portions—*adagio*, *scherzo*, &c., should, in cases where they are not written in the same key, be written in the relatives of that key.—It is true indeed, that writers are often not very exact about this matter; while, at the same time, we not unfrequently find, on this point, in the works of our ablest composers, a very great degree of unity which can scarcely be attributable to accident. Could it well be a pure accident, e. g. that Mozart's *Zauberflöte* begins and closes in *E*♭-major ?—his *Idomeneo* in *D* ?—the *Abduction* (Entführung) in *C* ?—that his *Don Juan* begins in *d*-minor and ends, not indeed in *d*-minor, but yet in *D*-major ?—that, in *masses*, which usually consist of five principal parts, distinct and separate from each other, either all these five parts almost always are written in one and the same key or in nearly related keys, and at least the first and last pieces in one and the same key ?

There may be cases, moreover, in which it is perfectly proper, *not* to observe this unity. Thus, e. g. in a scene of an opera which in the sequel is to pass into a character very different from that of its beginning, it is entirely proper to end the piece in a different key from that in which it began.

It is, particularly, not uncommon to change pieces of music which commence in a small key into the large key, in the second half of them, and to continue them in the latter to their end. Thus, (to adduce a well known example), the first base air in Haydn's *Creation* (rolling in foaming billows,) commences in *d*-minor, but is afterwards, at the words "*gently moving*," changed into *D*-major and continues so to the end. In like manner, as observed above, Mozart's *Don Juan* terminates in a large key, though it commences in a small key. Also the piece of music in fig. 234, p. 400, beginning in *F*♯-major, ends in *f*♯-minor.

The reverse of this case is less frequent, namely, that a piece of music beginning in a large key should finally end in a small key.

Thus much in general upon unity of key in a piece taken as a whole. We will now consider more particularly, *with what harmonies and harmonic successions a piece of music usually begins, what transitions into other keys are usually made in the course of a piece, and with what harmonies and harmonic successions it is usual to close a piece.*

DIVISION II.

BEGINNING OF A PIECE OF MUSIC.

§ 290.

It seems, as it were, to result from the very nature of the case, that a piece of music should commence *in the key which is to prevail as the principal key therein*, and that this key should be firmly impressed upon the ear before transitions are made into accessory keys. Even if this is not absolutely necessary, it is at least the most natural and simple way, and therefore the most usual.

For a like reason, it is natural, proper and common, to commence with *the tonic chord itself*, and that too in its *fundamental position*, without any transformation.

All this is the most natural and the most usual, but yet it is not always really necessary. On the contrary, deviations from what is usual may often be, not only faultless, but even of positively good effect.

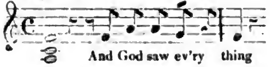
§ 291.

(*A.*) I have said, it is usual to let the three-fold tonic harmony, with which a piece begins, appear in its *fundamental position*, and of course without transformation.

But we also find pieces *where the tonic harmony appears under some transformation in the commencement*.

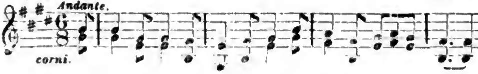
(1.) We not unfrequently find the tonic chord inverted in the commencement of a piece, particularly often in recitatives, e. g. in fig. 374.

(Fig. 374.)

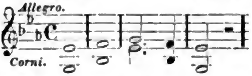


Such beginnings often occur also in mere two-voiced passages, say for two horns, as in the passage from Winter's *Opferfest*, fig. 375,

(Fig. 375.)

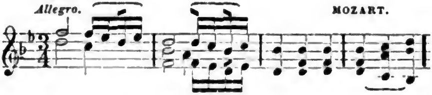


—also in the beginning of one of Haydn's symphonies, fig. 376, (Fig. 376.) HAYDN.



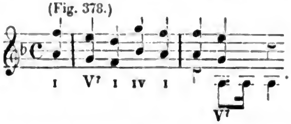
and in the two-voiced commencement of a violin quartett of Mozart in *B*♭-major, fig. 377:

(Fig. 377.) MOZART.



Commencements in the *second* inversion are more rare than those in the first. In the overture to Vogler's *Castor and Pollux*, fig. 378,

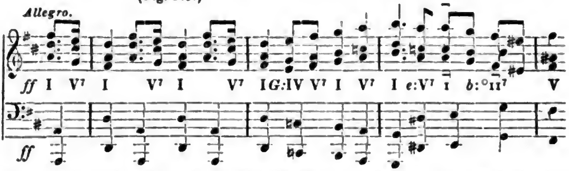
(Fig. 378.)



the funeral march begins in *d*-minor with the harmony 𝔡 in the second inversion.

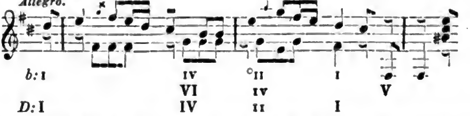
In a similar manner, in a triumphal march at the closing scene of the opera *Tancred*, I have made the full orchestra commence as in fig. 379:

(Fig. 379.)



The commencement of one of Joseph Haydn's violin quartetts in *b*-minor, is also of this species: fig. 380:

(Fig. 380.) HAYDN.



Musical authors were formerly so particular about the commencement of a piece with the four-sixth position of a chord, that we find it laid down as a rule in our books of instruction, that we *must* not only begin no piece of music in this way, but not even a single section of it. The above mentioned examples, however, show how unfounded is such a prohibition; and with what admirably fine effect also, a new period in the middle of a piece may commence with the tonic harmony in the second inversion, is obvious to every one, from the passage already referred to (§ 241, No. 9, fig. 253, p. 427,) in Mozart's piano-forte quartett, where, after the hold, a new phrase commences with the new tonic chord 𝔇♭ in the second inversion.

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§ 292.

(2.) The fact that the tonic three-fold chord may occur in the beginning of a piece *with the omission of an interval*, is shown by examples already quoted above, in figs. 375—378 and 380, pp. 493 and 494.

Beginnings of this kind are attended with the peculiarity, that the ear, hearing at first only two tones, remains for a time in doubt, what harmony it is listening to. In fig. 375, p. 493, e. g. it can equally well take the tones $\bar{g}^{\sharp}$ and b either as the harmony of the small three-fold chord 𝔤♯ with the omission of the fifth, or as the large three-fold chord 𝔈, in the first inversion with the omission of the fundamental tone, and consequently it cannot tell, especially on the first hearing, whether the commencement is one in *g*-minor or one in *E*-major. So also in fig. 376, p. 494, the tones g and $\bar{e}^{\flat}$ may be taken either as 𝔠 in the second inversion without the fundamental tone, or as 𝔈♭ in the first inversion without the fundamental fifth. So likewise the commencement in fig. 377, p. 494, may be understood either as 𝔡 or as 𝔅♭, and that in fig. 378, p. 494, either as 𝔉 or as 𝔡.

It is true, indeed, that after such a piece of music has several times been heard, its commencement ceases to be equivocal, particularly in cases where one has already been accustomed to such beginnings in two parts, say for two horns, and hence knows pretty well, even on the first hearing of them, how they are to be understood. Upon the whole, however, commencements of this species do not fully possess the property of at once impressing the principal key of the piece upon the ear and therefore are properly denominated *equivocal.*

An example where this equivocalness is especially perceptible, is afforded by the commencement of the above mentioned violin quartett in *b*-minor, fig. 380, p. 494, which, even as far as into the second measure, seems rather to be in *D*-major, than in *b*-minor.

But we not unfrequently hear pieces of music commence with *the omission of even two intervals* of the tonic harmony: either with the tonic note alone; e. g. in fig. 235, p. 404, or fig. 298, p. 461, or only with the fifth of the tonic;—or even, though more rarely, only with the proper third of the tonic harmony.

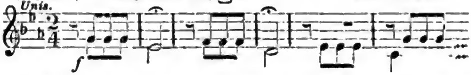
In commencements of this species, the above mentioned equivocalness is still greater, because the ear, on hearing a piece of music begin merely with, say the note c, does not know whether it is to regard this note as the fundamental tone of ℭ, or of 𝔠, as the fifth of 𝔣 or of 𝔉, or as the large third of 𝔄♭ or as the small third of 𝔞, &c.

The ear will, indeed, most simply and naturally understand such an individual tone as the tonic note, and, if, e. g. a piece commences with the note c alone, the ear will assume beforehand, that it is to run in the key of c; but whether in *C*-major or *c*-minor, is still entirely uncertain.

On the other hand, this mode of beginning a piece of music affords also the advantage, that, after such a dry commencement, the following full harmony makes the more agreeable impression.

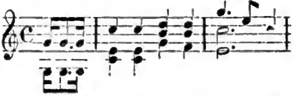
Van Beethoven's commencement of his symphony in *c*-minor is rather singular. He not only begins with the fifth alone, but continues for several measures, and, one may say, almost too long, to keep the ear in suspense as to the key to which the unaccompanied tones g e♭ f d belong. Fig. 381:

(Fig. 381.) *Allegro con brio*, 𝅗𝅥 12. BEETHOVEN.

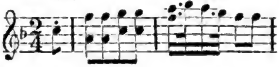


We must reckon it among the commencements with only a single tone of the tonic harmony, that a piece of music very commonly begins in the upbeat part of the measure with merely the tone of the fifth degree of the scale, as e. g. in fig. 382:

(Fig. 382. *i.*)



(*k.*) MOZART.



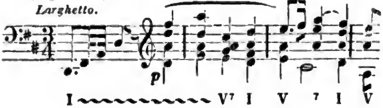
The above mentioned beginning of Van Beethoven's symphonie, fig. 381, above, is also of this species.

§ 293.

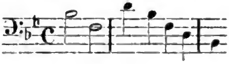
(3.) As the tonic chord, with which a piece of music ordinarily commences, may be used in an inverted position and with the omission of one or two intervals, so a piece may also begin with a *broken* or *harpreggiate* state of the chord.

This mode of commencing a piece affords also nearly the same advantage as that of beginning merely with a single note; namely, the following full harmony is rendered thereby the more satisfactory and agreeable to the ear, as e. g. in the commencement of Mozart's beautiful quartett in *D*-major, fig. 383, *i*, &c.

(Fig. 383. *i.*)



(*k.*) MOZART'S DIES IRAC.



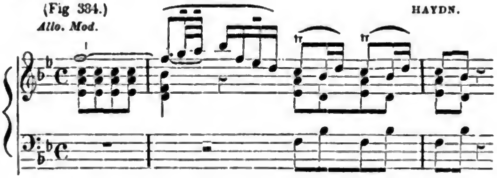
§ 294.

(*B.*) We have thus far attended to cases in which a piece of music commences with the tonic harmony, though, indeed, in inverted positions.

We may, however, not only commence a piece, *with the tonic harmony, but with some other chord belonging to the key.*

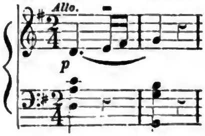
Even *commencements with the principal four-fold chord* are not very uncommon. Thus, e. g. one of J. Haydn's violin quartetts in *B*♭-major, though it begins in the principal key *B*♭-major, still it does not commence with the harmony 𝔅♭, but with $\mathfrak{F}^7$, and thus, not with *B*♭: I, but with B♭ V^7,—fig. 384:

(Fig 384.) HAYDN.



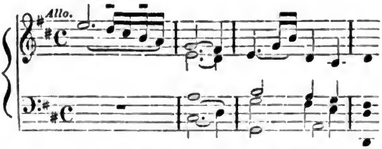
In like manner also another of Haydn's quartetts in *G*-major commences with the harmony *G:* V^7, fig. 385:

(Fig. 385.) HAYDN.



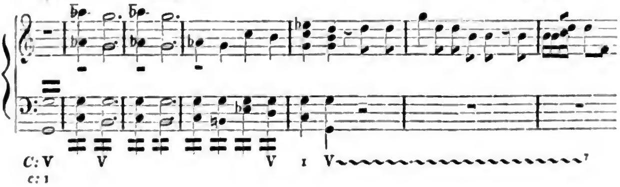
and again another of them in *D*-major likewise with the dominant harmony of the large key, fig. 386:

(Fig. 386.)



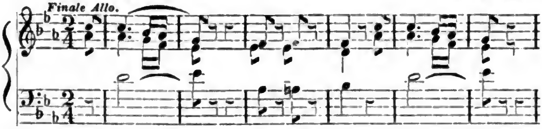
So also Mozart commences the first recitative of *Donna Anna*, in *Don Giovanni*, in *c*-minor, with the dominant harmony: fig. 387:

(Fig. 387.) MOZART.



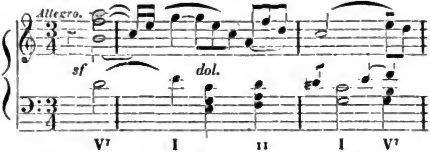
Beethoven likewise commences the finale of a violin trio, in a most agreeable manner, with V^7, and that too with a large added ninth, the omission of the fundamental tone, and in the second inversion: fig. 388:

(Fig. 388.) BEETHOVEN.



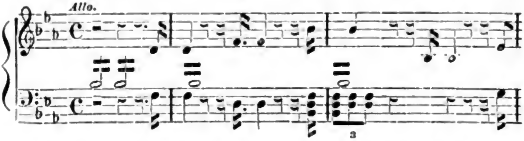
In like manner, I have myself commenced a piano-forte sonata in *C*-major, with the principal four-fold chord having a large added ninth, the fundamental tone omitted, and in the second inversion: fig. 389:

(Fig. 389.)



The commencement of the first finale of Cherubini's *Wasserträger* (water-carrier) is of this species. Fig. 390:

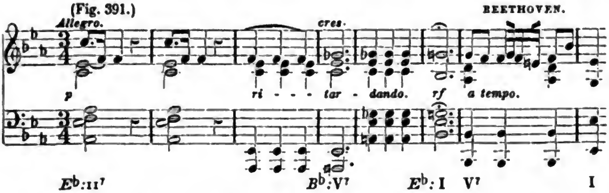
(Fig. 390.) CHERUBINI.



The composer has here secured the most splendid effect by causing the modulation, amidst this scene of universal excitement and expectation, throughout a long crescendo of forty-four full measures, to hang almost exclusively upon this dominant chord, only occasionally and transiently touching upon the tonic three-fold chord and that too in unsatisfactory and imperfect forms, and thus the longer keeping up the expectation and longing of the ear for the tonic chord (§ 253), and raising the excited tension of the auditor's feelings higher and higher, until at last, with the words, "*thanks to thee, kind Providence!*" a universal burst of emotion occurs, with the more power and effect, on the introduction of the full tonic chord 𝔈♭.—(It is a pity, that this splendid idea should again appear immediately afterwards on a trivial occasion, and be misused and debased,—namely when the maid determines not to go to the dance.)

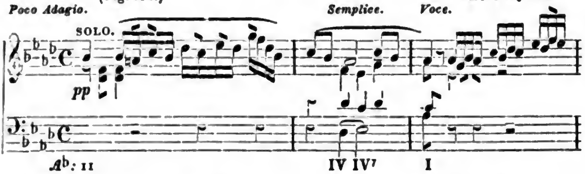
Commencements *with a secondary harmony* are somewhat more unusual. But yet, Beethoven, inexhaustible in the peculiarities of genius, commences a piano-forte sonata in *E*♭-major with the four-fold chord of the second degree of the scale: fig. 391:

(Fig. 391.) BEETHOVEN.

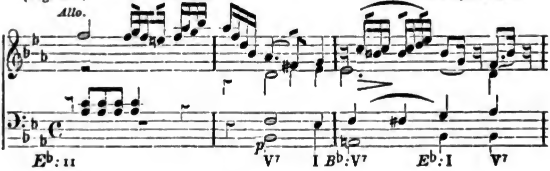


So also in my requiem, the Tenor air No. 3, commences with the harmony 𝔟♭ as ii of 𝔄♭-major, fig. 392,—and a violin quartett in *E*♭-major with the three-fold harmony of the second degree of the scale, fig. 393:

(Fig. 392.) MY REQUIEM.



(Fig. 393.) MY QUARTETT.



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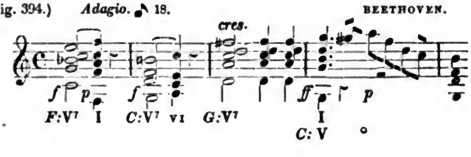
§ 295.

(*C.*) We have seen (from §§ 290—293), that pieces of music may begin with the tonic harmony, transformed, and that (§ 294) a piece may also commence even with some other harmony belonging to the key, besides that of the tonic. But we may also, in like manner, commence a piece with *a harmony which is foreign to the principal key and thus in another key than its principal one.*

An example of this is afforded by the well known symphony of Beethoven in *C*-major, No. ii, fig. 394:

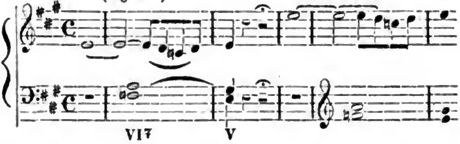
(Fig. 394.) BEETHOVEN.



Here the first harmony $\mathfrak{C}^7$ is foreign to the key; and thus the symphony properly begins in *F*-major, though, indeed, it immediately runs into *C*-major, and from that point onward *C*-major is treated as the principal key.

We have another like instance in Cherubini's *Faniska*, namely in the commencement of the beautiful terzett in *A*-major: fig. 395:

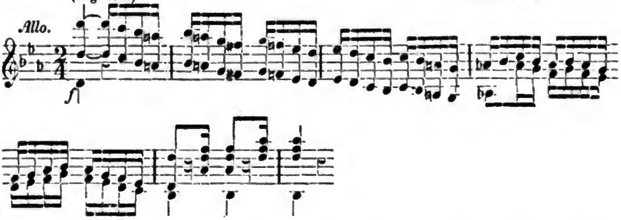
(Fig. 395.) CHERUBINI.



This commencement really indicates *a*-minor, and does not pass fully into *A*-major until in the ninth measure.

In like manner, though less successfully, Beethoven begins the finale of his *sinfonia eroica* in *E*♭-major: fig. 396:

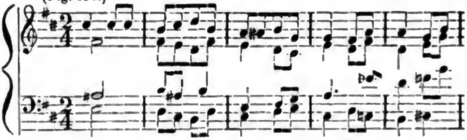
(Fig. 396.) BEETHOVEN.



This commencement certainly does not excite the feeling of E♭-major, (nor is it of very peculiarly happy effect.)

So also in my mass, No. 3, I have commenced the "*Domine*," in *D*-major with the harmony $\mathfrak{F}^{\sharp 7}$, and thus apparently in *b*-minor, which, however, is soon supplanted by *D*-major and is accordingly shown to have been only a secondary key: Fig. 397.

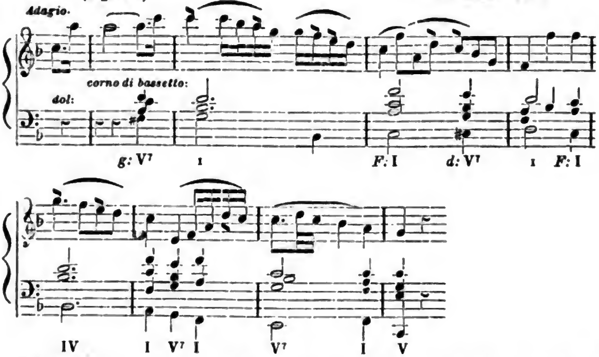
(Fig. 397.)



In another mass I have attempted to begin the "*Laudamus*," in *F*-major, in the manner exhibited by fig. 398,

(Fig. 398.)

MY MASS. NO. 4.



and thus as if in *g*-minor; soon afterwards, however, the succession shows, that this *g*-minor is not to be permanent, but that the principal key is to be *F*-major, and that *g*-minor merely opened the scene as a secondary key.

DIVISION III.

MODULATION IN THE COURSE OF A PIECE.

§ 296.

There are pieces of music, particularly very small and short pieces, in which no digressive modulation of any species occurs, from beginning to end. But these, for the most part, are only very unassuming trifles and little songs, such, e. g. as "*Enjoy life*" ("*Freut euch des Lebens,*") — "*Bloom dear little violet,*" ("*Bluhe liebes Veilchen*"), &c., or hunting pieces for horns, and the like,—pieces whose whole modulatory change usually consists simply in the fact, that one period closes with the chord of the dominant and the following with that of the tonic. Sometimes, indeed, there is still less variety than even this, as, e. g. in the second of the above mentioned songs, in which all the periods uniformly end with the tonic harmony.

§ 297.

But, with the exception of such cases, it is usual to introduce into every piece of music, especially those of the longer species, in addition to the principal key, half and whole digressive modulations into the accessory keys; and the larger and more extended the piece, the more it admits and even requires digressive modulations and those too of the more remote and complete character.

In small pieces, namely, we usually do not introduce many digressions, scarcely any *entire* digression, preferring,in such cases, merely half digressions and these too, only into the nearly related keys,—for the obvious reason, that such a short piece of music would be rendered, by so many transitions, especially into remote keys, altogether too diversified and heterogeneous in its character.

We, therefore, usually satisfy ourselves in such pieces with half digressive modulations into the key of the dominant, from which we soon return again into the principal key.—Even the more important pieces of composition sometimes limit themselves to this most simple modulatory structure as e. g. Mozart's "*In diesen heil'gen Hallen*," ("*In these sacred halls.*")

Large and more elaborate compositions, on the contrary, admit and require more digressive modulations and more important ones, as is very obvious, for a reason the opposite of that for which shorter pieces would not bear them, namely, because a long piece, if kept incessantly in one key, would be entirely too uniform and monotonous.

We very properly here, therefore, not only transiently introduce sundry digressive modulations, and, among others, those into the more remote keys, but even full and complete transitions, which for a time entirely erase the impression of the principal key, (though the latter must, indeed, at last be brought back again.)

§ 298.

The most usual digressive modulations of this species are as follows:

In pieces composed in the large key, it is usual to make a full digression into the large key of the dominant, towards the middle of the piece. Thus, e. g. in a symphony or sonata in *C*-major, a digressive modulation is almost always formally made, in the first half, into *G*-major, and the first part usually comes to a perfect close in this key. (To adduce an example which is at hand, a principal section in the fourth measure of fig. 228, p. 391, is closed in this manner.—The same occurs also in fig. 229, p. 392. Other like instances are found in measures 14—24 of fig. 230, p. 393. Then again in measures 12—20 of fig. 231, pp. 395 and 396;—also in measures 4—8 of fig. 232, p. 397.)

Besides this digression into the dominant, there are also several others into more nearly or more remotely related keys, less usual, indeed, but yet not absolutely unusual or the less valuable; they are, namely, all the digressive modulations into the other most nearly related keys. Thus, e. g. in a piece of music in *C*-major, we at one time make a formal transition into *F*-major, or into *a*-minor, or *c*-minor.

Among the transitions which are not positively unusual, belong those into other keys whose tonic harmonies are to be found in the scale of the principal tonic; thus, e. g. transitions into *d*-minor or *e*-minor, in a piece in *C*-major, because the three-fold harmonies 𝔡 and 𝔢 are found in the scale of *C*-major.

More rarely, transitions are made into still other keys, e. g. into the large key of the small third, thus in the key of *C*-major, for instance, into *E*♭-major,—or into *A*♭-major, in a piece in *F*-major, (as in the example quoted in fig. 245, p. 422:)—or into the large key of the large third, and thus in a piece of music in *C*-major, for example, into *E*-major, (as in Beethoven's symphony in *c*-minor, whole passages in *C*-major occur, in the andante in *A*♭-major;)—or into the large key of the small sixth, and thus e. g. into *A*♭-major, in a piece in *C*-major, etc.

All these and similar complete modulations are more rare than those before mentioned, but they are not on this account, positively unused and much less disallowed.

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§ 299.

In pieces of music written in the small key, likewise, the complete digression into the small key of the dominant is very common; and, accordingly, in a piece of music in *a*-minor, for example, it is usual, towards the middle, to make a transition into *e*-minor, and indeed to terminate the first principal section of the piece with a full close in this key.—Meanwhile, however, this species of transition is not so universal, as is that into the large key of the dominant in pieces in the large key, (in part, perhaps, because the tonic harmony of *e*-minor, the small three-fold chord 𝔢, does not belong to the scale of *a*-minor (comp. § 298,) and hence we pretty frequently find pieces in the small key, in which a transition is made into the large key of the third, rather than into the small key of the dominant, so that in a piece in *a*-minor, e. g. the principal digression is not into *e*-minor, but into *C*-major.

Next to this, the most usual complete digressions occurring in pieces of music in the small key, are those into the large key of the sixth, and thus, e. g. into *F*-major, in a piece written in *a*-minor, (comp. the 20th measure of fig. 234, p. 401:)—or those into the small key of the under-dominant, into *d*-minor, in *a*-minor,—or even those into the large key of the previous tonic note: into *A*-major in *a*-minor, (comp. measure 37 of fig. 234, p. 402.) It has already been observed at the end of § 289, p. 492, that we not unfrequently, after a transition of this last species, from a small key into a large, continue the piece on to the end in the large key and formally terminate it in this key, (as is actually done in the piece just referred to.)

It is less usual, in pieces written in the small key, to meet with complete transitions into the large key of the dominant, as, e. g. into *E*-major, or of the small second, as, e. g. into *B*♭-major,—etc. But still, these transitions are neither disallowed nor entirely unused. On the contrary, these and other similar less usual transitions may sometimes be employed with perfectly good effect.

§ 300.

All that has been observed from § 296 to the present place, may and should be regarded only in the light of general hint, and not as furnishing an unalterable and universal rule.

It is true indeed, that our old theorists believed and taught differently on this point. They were not only very particular upon the questions, *into what accessory keys may we digress, in the course of a piece of music, how long may we continue in each?* &c., but we often find in their works even formal prescriptions on this point—regular labels, showing how many measures one may continue in this accessory key, how many in that, &c.*

But such an exactness borders very closely upon pedantry. Art is free, ought to be free, and does not tolerate such an admeasurement of its limits by rod and chain. (Comp. remark on § 301, below.)

To a man of sense it is superfluous to say, that he is not, without necessity, without object, and without a sufficient reason, always to be passing from key to key at random, that he is not to be incessantly skipping about in every piece of music into every possible key, even the remotest, like a frantic person, etc. All this, with sensible men, is self-evident.—But, that very wide, bold, and even harsh and frequent leaps into widely remote keys, may, when taken in the right place, be of striking and of very happy effect, has already been shown by examples quoted in § 275, p. 479. Every thing here depends upon the sentiment which we wish to express by the piece of music, upon the more or less simple or multifarious, calm, or restless and impassioned character which we would give to our composition.

For this reason, the present consideration is less appropriate to the technics, than to the Aesthetics, of the musical art. In this latter connection, we shall recur to the subject again.

§ 301.

So much as this, however, may be said even here, in a technical point of view, namely that, in order to produce great effects by digressive modulations, one must use them sparingly. Digressions are always the spicing of modulation;† and a composer who, in a large or in a small musical production, digresses too often or too much, necessarily thereby blunts the ear of his hearer to the effect of the digression; and if, in this case, he would produce some particular effect by means of a digressive modulation, would express some marked and striking sentiment by a bold transition, means already spoiled by use would fail to be of any service to him, merely because the same thing has already been employed too much before; whereas, had he heretofore practiced a more wise economy in the use of digressive modulations, it would have afforded him double the effect, even from its striking contrast to the previous simplicity of the modulation—[harmonic progression.]

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* e. g. in Kirnberger's *Kunst des reines Satzes*, Th. 1, Seite 119 u. fig.—in Rousseau's *Diction. de Musique*, *artic. Modulation*,—in Sulzer's Theorie d. K. Art. Ausweichung, &c.

† It will be observed, that the word "*modulation*" is here used in the sense of harmonic progression. TR.

REMARK.

Vogler is most pedantically strict relative to the question, into what keys transitions may be made. According to him, we may, in general, pass into no other keys, in a piece of music, than into those most nearly related to the principal key! In his treatise on composition, § 68, we read as follows: "Every piece whether of vocal or of instrumental music is named from a certain tone, and must, in order to preserve its unity, digress into no tone which is several degrees remote; consequently, a piece of music in *C*-major must neither pass into *D*-major nor into *B♭*-major, for, should a piece digress into these two tones, the small keys *B* and *G* would be equally near, and of course all unity would be gone, and indeed it would no longer be true that the piece is in *C*, but merely that it begins and ends in *C*." He says, again, in § 70: "It has sometimes been supposed, that we may pass from the large to the small key in the same piece of music; but if we reflect, that even the signature makes a brake of three degrees, and then consider the peculiar affinities of the other tone, we must conclude, that we may either digress from *C* e. g. into all other tones, or into none beyond the six above named." Thus he here forbids, not only the immediate skip over a degree of relationship (see § 189, remark, p. 335,) but even every over-stepping of the circle of the closest relationship, even though it be but that of individual diatonic degrees! Indeed, we must not, in a piece in *c*-minor, e. g. pass at all into *C*-major, or the reverse!

After all that we have heretofore said on this subject,—after all that follows from Vogler's own beautiful compositions, the refutation of such an interdict would be superfluous.

§ 302.

The more frequently digressive modulations occur in a piece of music, the more chromatic changes must of course occur in it (§ XXXV, pp. 46 and 47;) and hence it is usual to say of a passage which digresses much, that *it is very chromatic*. This may do as a technical expression; only it is to be observed, that a passage or piece of music may also be chromatic in wholly a different sense, namely by its containing many chords which are in themselves chromatic (§§ 86 and 93.) (Cases of this kind might be termed *harmonic* chromatics.) But, in the third place, a piece may be chromatic by containing many chromatic transitions, of which we shall speak hereafter. (We call cases of this species *melodic* chromatics.)—In contra-distinction from both these varieties, the one first mentioned might be denominated *modulatory* chromatics.)—Indeed, in a certain sense we might call every piece of music which is in a transposed, chromatic key (§ 132,) chromatic. (Comp. remark on § XVII, p. 30.)

DIVISION IV.

ENDING OF A PIECE OF MUSIC.

(A.) AUTHENTIC ENDINGS.

§ 303.

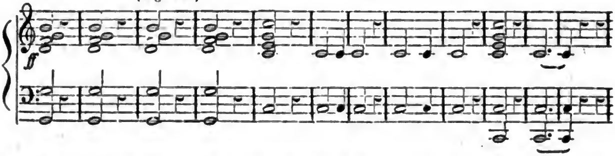
It results from the nature of the case, that a piece of music should not only close with that harmony which has been the principal harmony of the whole, and thus with the tonic harmony, but also with such a harmonic step as is most satisfactory to the ear. This latter property is possessed to the greatest extent by *the principal natural cadence;* and for this reason it is usual to close most pieces of music with such a cadence in the principal key of the piece.

An ending of this species has received from antiquity the appellation of *authentic cadence.*

§ 304.

For the reason stated in the commencement of the foregoing section, it is usual also to present the cadence with which a piece closes, in the most perfect possible form (comp. § 255, p. 459,) namely *in the fundamental position* of both harmonies: fig. 399:

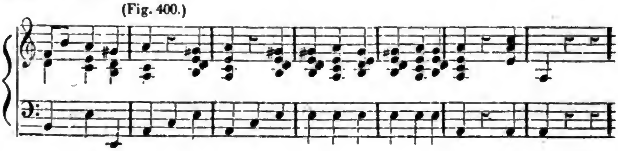
(Fig. 399.)



and indeed the greater, the more elaborate and important, the piece of music, the more perfectly and forcibly does this close become it.

Such a cadence, moreover, is often with propriety several times repeated, as in fig. 400, etc.

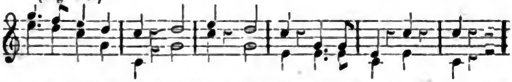
(Fig. 400.)



We are accustomed to denominate these full endings of a piece or principal part of a piece of music; *perfect* or *entire, complete closes.*

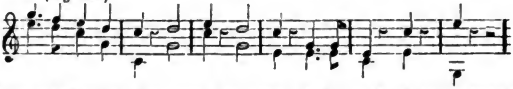
Not unfrequently, however, we satisfy ourselves with less perfect cadences in the close of a piece. Indeed, in many cases, such effectual, decided closes are impossible, as e. g. in mere two-voiced pieces, say merely for two horns, where, as also at the commencement, one must necessarily content himself at one time with this and at another with that transformation of the one or the other harmony, at one time with omissions of intervals, and at another with inverted positions of chords: e. g. fig. 401:

(Fig. 401.)



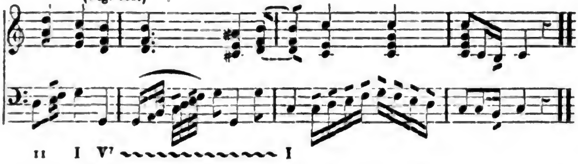
We can scarcely close a piece, however, with *the second inversion* of the tonic chord: fig. 402:

(Fig. 402.)



We frequently find the close decorated with tones of every species foreign to the harmony, with transition-tones, apparent chords, and suspensions; e. g. fig. 403:

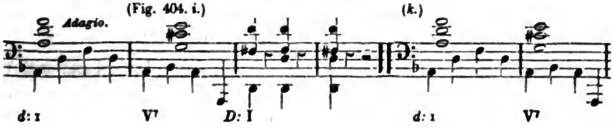
(Fig. 403.)

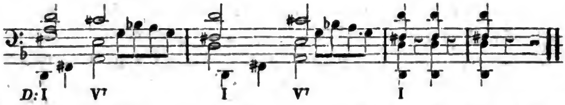


§ 305.

Another very peculiar variety of authentic cadence occurs not unfrequently in pieces in the small key. That is to say, instead of ending the piece with the appropriate cadence V^7—I, it is closed with the cadence properly belonging to the large key, namely with V^7—I; and thus the piece in the small key does not, as was suggested in § 299 p. 503, pass into the large key in its second half, but merely at its close employs the large threefold chord instead of the small: e. g. fig. 404:

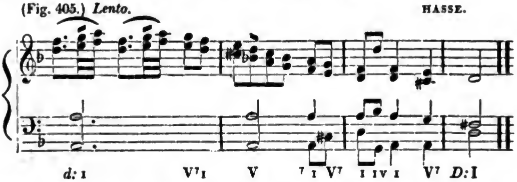
(Fig. 404. i.) (k.)





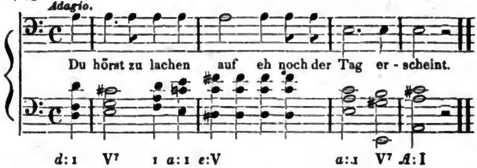
In the same way, John A. Hasse terminates the *Crucifixus* of his Mass in *d*-minor, with the large three-fold chord 𝔇: fig. 405:

(Fig. 405.) *Lento.* HASSE.

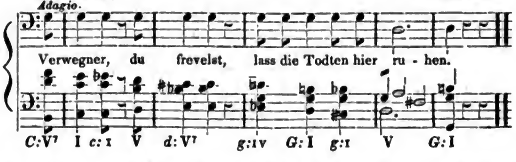


So also, in Mozart's *Don Juan*, the frightful words of the ghost in the church-yard are of a similar species: fig. 406, *i. k:*

(Fig. 406. *i.*) *Adagio.* MOZART.

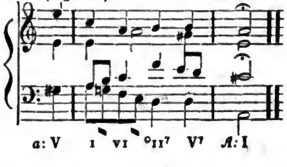


(Fig. 406. *k.*) *Adagio.* MOZART



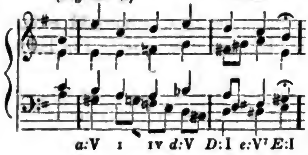
In like manner, Sebastian Bach closes a choral in *a*-minor, as in fig. 407:

(Fig. 407.) SEB. BACH.

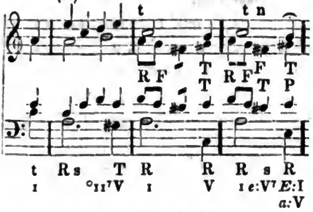


and so also one in *e*-minor (or at least one *beginning* in *e*-minor) with the large three-fold chord 𝔈, as in fig. 408, *i:*

(Fig. 408. *i.*)



(*k.*)



whereas Vogler closes the very same choral as in fig. 408, *k*, above.

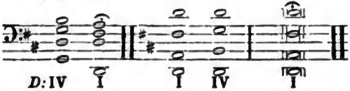
(B.) PLAGAL ENDINGS.

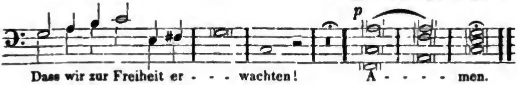
§ 306.

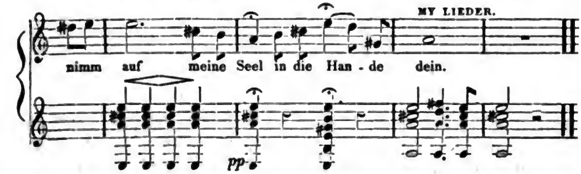
The mode of ending a piece of music already mentioned, is the most usual, but still not the only one.

We may, namely, terminate a piece of music by the harmonic succession IV—I. Such an ending, as already observed in § 248, *d*, p. 450, is usually termed *a **plagal cadence:*** fig. 409:

(Fig. 409. i.)

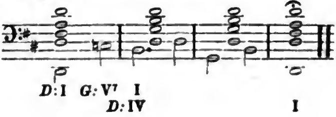






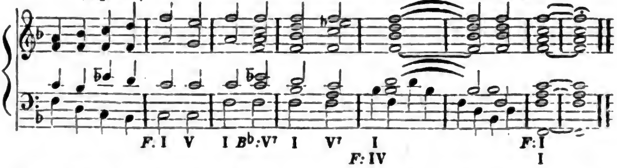
It is not uncommon to precede such an ending with a transient digression into the under-dominant, so that the last chord but one, which appears in the foregoing examples as a three-fold harmony of the fourth degree, presents itself in this case, for a moment, as a tonic harmony. Thus e. g. in fig. 410,

(Fig. 410.)



a digressive modulation is really made at the chord $\mathfrak{D}^7$ from the principal key *D*-major into *G*-major, and the piece is closed by the chord $\mathfrak{D}$ without any formal return of the modulation into *D*-major, while the ear is left to re-tune itself into *D* and to understand the chord $\mathfrak{G}$ again, which it must have taken, after the harmony $\mathfrak{D}^7$, for a new tonic harmony, as the harmony of the fourth degree of the previous key *D*-major, and thus the following chord $\mathfrak{D}$ as the old tonic harmony, (§ 211, p. 360.)—The examples in figs. 411 and 412 are of a similar species:

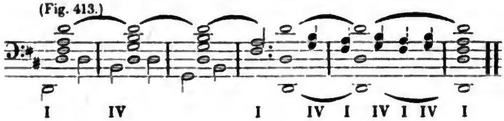
(Fig. 411.)



F. SNEIDER'S MASS.

This plagal cadence is not unfrequently several times repeated. Fig. 413:

(Fig. 413.)



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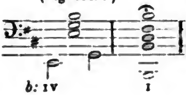
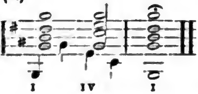
§ 307.

The close iv—i in a small key is more rare than the above mentioned plagal cadence IV—I in a large key. Fig. 414, *i*, *k:*

(Fig. 414. *i.*)

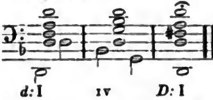


(*k.*)

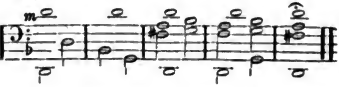


Instead of this, (as also in the case of the authentic, § 305, p. 507,) it is preferred rather to close with the large three-fold chord, in the place of the small, and thus, in a manner, with a union of the large key and the small, as in fig. 414, *l*,—

(Fig. 414. *l.*)

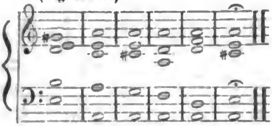


(*m.*)

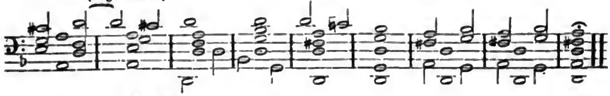


or by several times repeating this latter harmonic succession, as in fig. 414, *m*, above; or in such a form as is mentioned in § 306, p. 509: fig. 414, *n*, *o*, *p*, *q*,

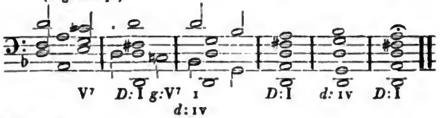
(Fig. 414. *n.*)



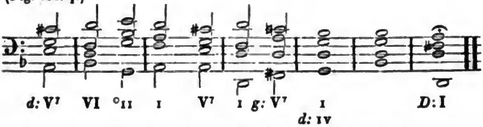
(Fig. 414. *o.*)



(Fig. 414. *p.*)

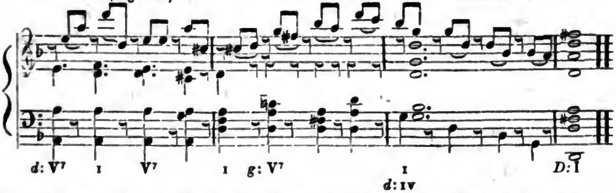


(Fig. 414. *q.*)



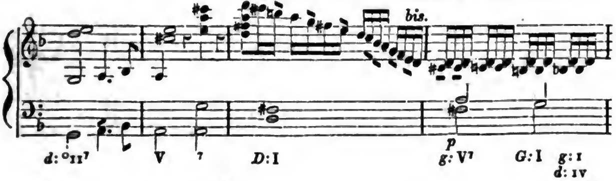
The last number of the *dies irae* in Mozart's *Requiem*, in *d*-minor, ends in this way: fig. 415:

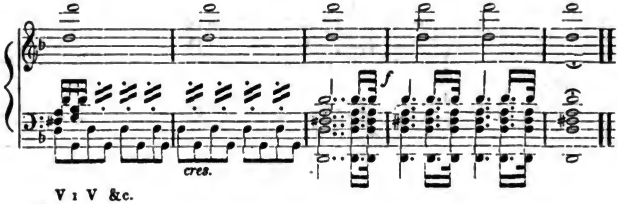
(Fig. 415.) MOZART.



In the same manner also he closes the chorus in *d*-minor, where Don Juan is whipped to hell by the furies, in the large key. Fig. 416:

(Fig. 416.) DON JUAN.

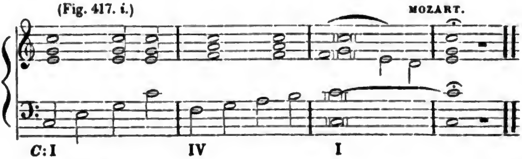




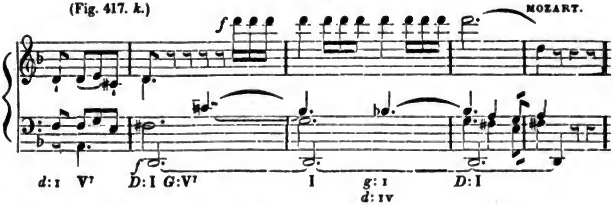
§ 308.

We often find the plagal endings likewise decorated by *transition-tones*, *suspensions* and *apparent chords*, as in figs. 417—426.

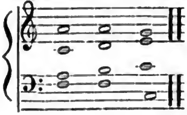
(Fig. 417. i.) MOZART.



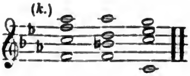
(Fig. 417. *k*.) MOZART.



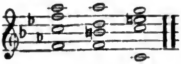
(Fig. 418. i.) VOGLER.



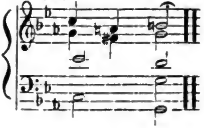
(*k*.)



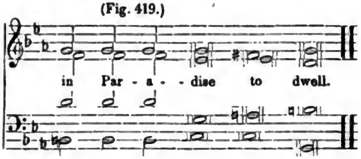
(Fig. 418. *l*.)



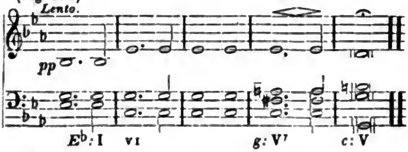
(*m*.)



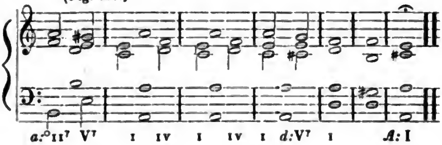
(Fig. 419.)



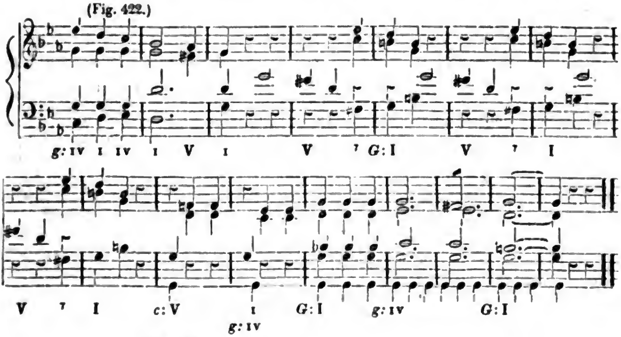
(Fig. 420.)



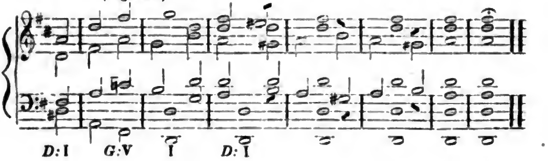
(Fig. 421.)



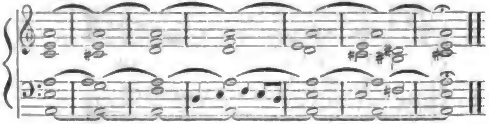
(Fig. 422.)


g: IV I IV I V I V ⁷ G: I V ⁷ I
V ⁷ I c: V I g: IV G: I g: IV G: I

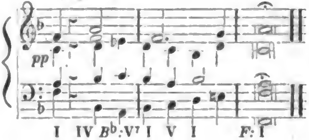
(Fig. 423.)



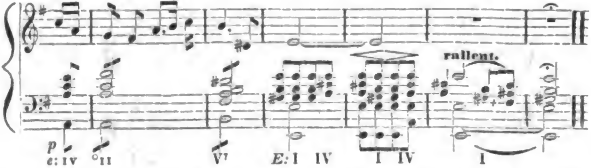
(Fig. 424.)



(Fig. 425.)



(Fig. 426.) MY OP. 17.



In fig. 417, *i*, the tones g and b, in the second measure, and the tones f and d, in the third, are merely transition-tones; so are also the tones g and e in fig. 417, *k*, and likewise the tones b and d, in fig. 418, *i*, *k*, *l*.

The harmonic combination [f b d̄ ā] in fig. 418, *i*, might, indeed be explained also as $\mathfrak{G}^7$, and so might also the chord [f b d ā] in fig. 418, *k* and *l*, in which case the tone f would be the fundamental seventh, b the fundamental third, d̄ the fundamental fifth, and ā or a^b the ninth, while the fundamental tone itself—g—would be omitted. But if f̄ were the fundamental seventh, it could not (as we shall see in the doctrine of resolution) or least not with propriety, be treated as it is here treated; and therefore the first mentioned mode of explaining this succession of chords is preferable to the latter,—and consequently the combination [f b d̄ ā] or [f b d̄ $\bar{a}^b$] must continue to be explained as 𝔉 or 𝔣, just as if the mere transition-tones b and d̄ were not present at all. And thus Kirnberger,* in the case of a similar passage—fig. 418, *m*, above, explains the great sixth of the base tone, namely the tone ā, and so also its large fourth f♯ ("the subsemitonium modi of the following tonic") as being merely transition-tones and as serving to render the close more pungent and effective. Vogler also† lays down the above mentioned close—fig. 418, *i*, p. 512, as a model for a *plagal* cadence, and thus as IV—I, and consequently recognizes the combination [f b d̄ ā] as the large three-fold chord 𝔉.

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* In Seiner Kunst des reinen Satzes Th. I, in der Zugabe, S. 249.

† In Seinem Choralsystem, Tabelle I.

The examples in figs. 419—421, p. 513, are of a similar species, (comp. § 317, p. ——.) So is also the ending of Joseph Haydn's *Salve Regina* in g-minor, fig. 422, p. 513. (The note f̄#, in the last measure but two, is a transition-tone.)

So also the harmonic combinations [d b d̄ ḡ# d̿ e̿#], [d g# d̄ b̄ d̿ f̿#] and [d b d̄ ḡ# d̿ f̄#], in the succession of chords in fig. 423, p. 513, with which I close an eight-voiced Fugue written for the Berlin Singing Academy, arise merely from the decorations of the tonic chord **D** by tones foreign to the harmony. In like manner, I have also decorated the plagal close of another hymn, *a:* IV—*A:* I, as in fig. 424, p. 514; as also the close of the "*Kyrie*" and "*Agnus Dei*" of my mass, No. 1., fig. 425, *i*, *k*, p. 514, and another song, as fig. 426, p. 514, &c.

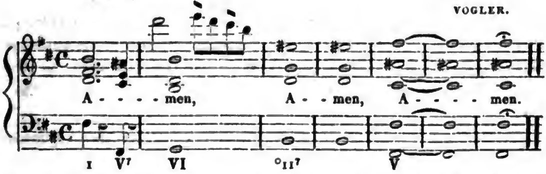
(C.) OTHER ENDINGS.

§ 309.

Besides the closes enumerated in §§ 303—308, we find in the works of composers, particularly the composers of church music, and very especially the professors of the so called Greek modes or keys, still many other endings, which sound even more peculiarly, than those already mentioned. In particular, we find pieces which, so far at least as we can comprehend, do not even close with a three-fold harmony on the tonic. Of these endings we will, at least, present a few examples.

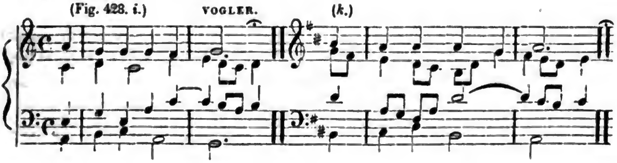
Vogler, for instance, in his *Pastoral mass* in *E*-major, closes the *credo*, which is otherwise very definitely in *b*-minor, with a succession of harmonics, the last of which, at least so far as we can see, cannot be called a tonic harmony at all. Fig. 427:

(Fig. 427.)

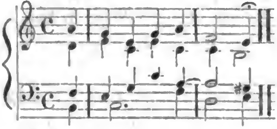


The endings in fig. 428, 429, 430, 431, 432 *i* and *k*, and 433, are of a like species.

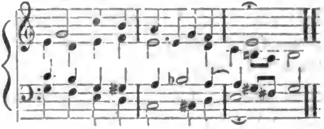
(Fig. 428. *i*.)



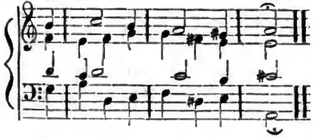
(Fig. 429.) VOGLER.



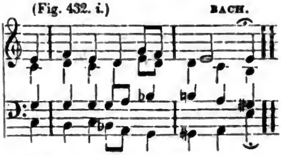
(Fig. 430.) VOGLER.



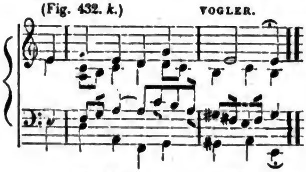
(Fig. 431.) BACH.



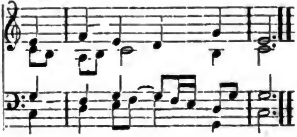
(Fig. 432. *i.*) BACH.



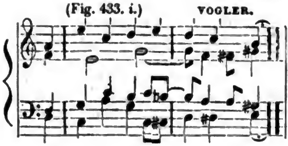
(Fig. 432. *k.*) VOGLER.



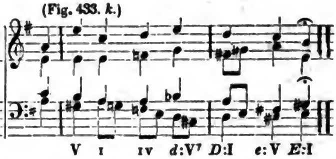
(Fig. 432. *l.*) S. BACH.



(Fig. 433. *i.*) VOGLER.



(Fig. 433. *k.*)



We freely acknowledge, that it would not be very easy for us to unravel the modulatory structure of all such closes in a satisfactory manner, particularly in this place, before we come to the doctrine of transitions and apparent chords. They may, therefore, stand here, meanwhile, merely, as it were, in a historical way, just to show that there are pieces of music with such endings.

Indeed, we might say, in a manner, that pieces of this description really end without a proper close.

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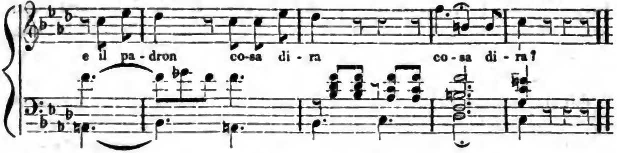
§ 310.

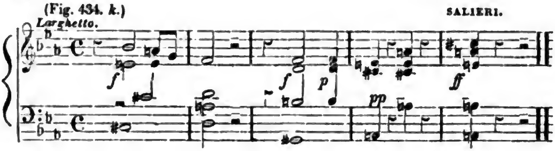
But in fact it may sometimes, under particular circumstances, be entirely proper, to end a piece of music, and that too, not merely one which passes immediately into a following piece (§ 289, p. 491),but even a distinct and independent piece, really without any proper close; particularly in cases where one has to express the idea of something abruptly broken off. Thus, e. g. in Mozart's *Nozze di Figaro*, Barberina's arietta in *f*-minor, abruptly terminates in the commencement of the fourth act, when she is searching for the lost pin and is suddenly interrupted by the intervention of Figaro; the ending here is entirely without any proper close, like a speech broken off without its closing word or period; fig. 434, *i*:—

(Fig. 434. *i*.) MOZART.



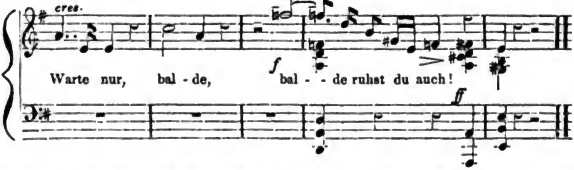
So also the scene in Salieri's *Axur*, where Tarar Astasien is missed, fig. 434, *k*;

(Fig. 434. *k*.) SALIERI.



and so also fig. 434, *l*:

(Fig. 434. *l*.) MY SONGS. OP. 23.



Such abrupt endings as these in fig. 434, *i* and *k*, above, are the less repulsive, because—at least according to the original construction, a recitative immediately succeeds, so that though the piece itself terminates, still the music goes on, and consequently the ear is not obliged to regard the modulation as ended. But the unsatisfactoriness of such endings becomes far more palpable in cases where, as is the fact at the present day in most theatres, the dry recitative is entirely omitted, and thus, in the passages referred to, the music actually ceases and the dialogue commences.—Still, however, these passages really make a rather repulsive impression, though by no means one that is positively undesirable; and it is the result of very limited views, that on many stages these pieces have been botched up with regular closes.

(D.) REMARKS UPON THE DIFFERENT EFFECTS AND MERITS OF THE DIFFERENT SPECIES OF ENDINGS.

§ 311.

Every one perceives, that the endings presented in §§ 306—310 are always rather unnatural and foreign in their effect, or at least less satisfactory to the ear, than the most common of all closes, namely the principal natural cadence. The technical cause of this fact lies in the circumstance, that this latter species of cadence, as we have already remarked (§ 255, p. 459,) is the most unequivocal and decisive of all harmonic successions and therefore is the most satisfactory to the ear, since it contains a final confirmation of the principal key—and fully puts the feelings to rest. The plagal cadence, however, consisting, as it does, merely of two three-fold chords, is far less determinate and unequivocal. And finally, the other closes, instead of directly settling the ear, at the conclusion of the piece, upon the principal key, rather carry it away from the same; and indeed sometimes, as if for the very purpose of throwing it into uncertainty, they even repeatedly and in rapid succession bound off from the principal key into some new one, and then again from this into some other, and in this way they present us with chords, one of which always belongs to the previous key and the other to the new key, and they often carry with them also a pretty variegated interchange of the large and the small key, as is shown by the diversity of figures which have occasionally been set under the foregoing examples.—Indeed, it is impossible to say, *with absolute certainty*, of many of the endings above mentioned, that the harmony with which they close is actually I or I, and not perhaps V; — or they even end with a harmony which *clearly is* NOT I or I.

Our ear, however, has become accustomed to hear pieces end with closes of this kind, and though they are not in their own nature satisfactory to it, yet, through the force of custom, it acquiesces in them. (The least satisfactory closes are such as occur in fig. 427, etc., p. 515, &c.; but for this reason these endings are called *Greek* or *ancient cadences*, and if they do not always sound very finely, yet they appear very learned, especially to those who are profoundly unlearned.—We shall recur to this subject again.)

On the other hand, even the less satisfactory, the less definite and less natural, even the unusual, the rare and the singular, the extraordinary and sometimes even the positively strange, that which deviates from the ordinary, the, as it were, mystical character which such endings carry with them,—all this, I say, gives to these closes, at least to the better of them, a certain peculiar and often really imposing character, which may be employed on many occasions with great advantage, when one has something peculiar, something aside from and above what is ordinary, to express.

Such closes are particularly appropriate to church pieces, (whence they have derived the name *church cadences.*) In fact, most of the above examples are borrowed from church pieces.

It would, however, involve a pitiful partiality and limitedness of view, to suppose, that such closes belong exclusively to *church music:* just as much so as it would to maintain, that this or that color, e. g. red and blue, belong wholly to sacred pictures and not at all to profane. As if art had not the power to produce different effects with one and the same material!

There is no want of examples, moreover, where our best composers have employed these endings in other than church pieces. Thus, e. g. J. Haydn terminates his well known variations upon the emperor's march with such a close. So also Mozart, as we have seen in fig. 417, *k*, p. 512, ends a rather trifling finale of a violin quartett with a close of this species,—and the same author lets *Don Juan* go to perdition with such a so called church close: fig. 416, p. 511. And in like manner closes the air of the vengeance breathing hunter in *Weber's Freischütz.*

The same partial and limited views have also given birth to the current and sweeping remark, that the endings of small key pieces in the large key (§§ 305, 307, pp. 507—510,) have a *soft* and *soothing* character. It is indeed true, that they often admit of being used for this purpose with good effect, as is shown by several of the above examples, among others; but surely no sensible man will, for this reason, be so one-sided in his views, as to maintain, that such closes in the large key once for all bear this and only this character and are to be used only for this purpose. Here again applies the simile of the red and blue colors; and here also Mozart teaches us, that the threats of the ghost in *Don Juan* can, with perfect propriety, be expressed by the so called "soothing church cadences," yes, and even that the cry of murder by Don Juan tumbling into hell may form a cadence in the large key. A similar instance is found in the aforementioned passage from the Freischütz, &c.

(E.) CHARACTERISTICS OF THE KEY OF A PIECE OF MUSIC.

§ 312.

On the occasion of the question proposed in § 190, many a reader perhaps recollects to have heard from his music master, if not even to have read in celebrated books of instruction, that in order to know in what key a piece of music is written, or, in other words, what is its principal tone or key note, one has only to look at the signature,—and then at the last note, or at most at the last chord of the piece. Such an old woman's rule, it is true, is easy and short; but for this very reason it is also incorrect, fallacious and inadequate, as are a thousand others like it.

It can only be said in general, that *a piece of music, as a whole, is in this or that key, when this or that key is the predominant one in it.*—The question, by what means the ear is led, on hearing a piece of music, to recognize the piece as being in this or that particular key, we have thoroughly examined in §§ 192—224, pp. 337—376, and have found that the answer to this question is not to be dispatched by a mere single short sentence.

REMARK.

It can scarcely be necessary to add a word in confirmation of what has been said in the foregoing section.

For, in the first place, as it respects the signature, it is well known that every key can be written with every signature, at pleasure, and even without any signature whatever. (§ 143, p. 282.) In the second place, the rule is still less capable of showing the key of each individual period, of each single passage in the middle of a piece, because digressive modulations are continually occurring in the course of a piece of music without any change of signature. (§§ 143, 144, pp. 282, 283.) And thirdly, according to the usual method of constructing the signature of the small or minor scale, (§ 142, p. 281,) the rule in question is doubly uncertain.

Equally fallacious is the method of ascertaining the key and scale from *the last note* or *last harmony* of a piece. For, in the first place, it is far from being true, that every piece of music ends with the tonic harmony. It not unfrequently happens, on the contrary, that a piece, even though it terminates with a regular close and that too with *a* tonic harmony, still does not terminate with the harmony of that tonic which was the tonic of the piece, as a whole, but with some other; some pieces in the small key, e. g. end with the *large* three-fold chord of the tonic,—of all which, we have found examples above.—Secondly, as it respects the favorite maxim "*in fine videbitus cujus toni*"—*the key will be found at the end of the piece*, many pieces terminate wholly without any regular close, and in such cases it could not be ascertained at all, in what key the piece is,—and equally impossible would it be to determine the key of this or that section of a piece. Here again applies the humorous passage quoted from old J. B. Doni in the remark on § 221, "*Or questa è una delle più strane cose del mondo, e proprio come dire, che, per discernere un Lione da Cavallo, bisogni guardargli la coda; che se al povero animale sarà stata tagliata, non si potrà connoscere di qual specie sia. E se in una modulazione mancherà l'ultima nota, non si potrà discernere, in qual modo è composta:*" "*Pray! this is one of the strange things of the world; it really amounts to saying, that in order to distinguish a lion from a horse, it is necessary to look at his tail; and if, by any means, the poor animal should happen to have lost that, it would no longer be possible to recognize him or to tell of what species he might be. So, if, in a modulation, the last note happens to be wanting, it will be impossible to tell in what key it is written.*" But, thirdly, it is still less true, that the tonic note in the end of a piece of music is uniformly the highest, or that it is always exclusively found in the base.

A rule of this kind, i. e. one which is partially correct and applicable in many cases, might always do very well, provided it were given only as one that would apply in many cases but not as being universally appropriate and fully adequate; because, in this case, it would really furnish no certain index, and thus, though it should confer no aid, it still would not deceive the learner, and therefore would at least do him no injury; but, given as a real and certain guide, it is not only unsuitable, but positively fallacious and deceptive, (Comp. remark on § 99.)

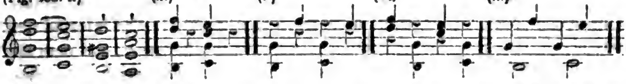
CHAPTER VII.

RESOLUTION.

§ 313.

Many tones exhibit, in certain cases, a perceptible tendency to move in one particular way and in no other. In other words, they have the peculiarity that a voice which has once given such a tone cannot, under certain circumstances, from that point onward, proceed at pleasure gradually or by skips up or down, but must, or at least in order to the production of the best effect, proceed in one certain definite manner. As a preliminary example by way of illustrating our meaning, it may be sufficient to observe, that, in the following passage, fig. 435, *i*,

(Fig. 435. *i.*)



the voice which gives the tone b in the first measure, tends, in the progression from the first to the second measure, to proceed a small second upward to the tone c̄, and not to move otherwise than so. The tone b ordinarily tends upward to c̄. The tone f̿, of the upper voice, has a tendency downward to e̿. So also in the following measures, the tone ḡ# inclines to move upward, and the tone d̿ to move downward.

A progression according to such a tendency is called *resolution*. The tone f, in the above example, as we are accustomed to say, resolves itself into e̿, the tone b into c̄, the tone ḡ# into ā, &c.

The tone into which an interval, having this special tendency, resolves itself, may be called the *tone of resolution*, or briefly *the resolution*.

So far as a tone manifests the above mentioned tendency, it may be termed a *restricted tone* or *interval*.

The doctrine of the resolution of restricted intervals, or of limited progressions, is to be the subject of the seventh chapter.

We will consider, in general,

(I.) The different ways in which a voice may be carried from such a restricted interval to its tone of resolution, and the various forms in which the resolution of restricted tones may take place,—and then,

(II.) Those harmonies which contain one or more of such restricted intervals. If we do not prosecute this examination to the fullest extent and in all its details, still we will attend to what is most worthy of remark.

DIVISION I.

THE DIFFERENT FORMS OF THE RESOLUTION OF HARMONIC INTERVALS.

§ 314.

In the passage already quoted, fig. 435 *i*, p. 521, the principal seventh $\bar{f}$, as before observed, tends, in the fundamental progression V^7——I, to move downward to $\bar{\bar{e}}$.

Now this movement of the voice from $\bar{f}$ to $\bar{\bar{e}}$ may take place in different ways, and may thereby give birth to various forms of such resolutions, namely :

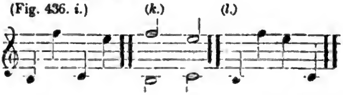
(*A.*) The voice at one time moves from the restricted tone to the tone of resolution in a gliding, legato manner, as from $\bar{f}$ to $\bar{\bar{e}}$ in fig. 435 *i*, p. 521, and at another with an interrupted or staccato movement, as from $\bar{d}$ to $\bar{\bar{c}}$ in the following measures of the same example.

(*B.*) Moreover, the two tones may also *be separated by rests*, as, for example, in fig. 435, *k*, *l*, *m*, p. 521.

(*C.*) *An intermediate tone* may also be first inserted between the two others. This may be done, for example, as in fig. 435, *n*, p. 521. The inserted tone may perhaps be regarded as another interval of the harmony, and then this form of resolution would become a species of broken progression of a voice, (§ 21, p. 139.)

In like manner also in fig. 436 *i*,

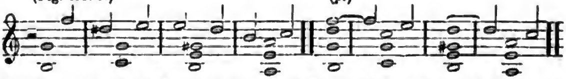
(Fig. 436. *i.*)



the principal seventh $\bar{f}$ is not immediately followed by its resolution into $\bar{\bar{e}}$, but the breaking voice first makes a skip down to $\bar{c}$. A voice which moves in this manner becomes, as we know from the doctrine of the broken progression of a voice, virtually two, as in fig. 436 *k*, above. It is not to be denied, however, that the form in fig. 436 *l* above, where $\bar{f}$ is immediately followed by $\bar{\bar{e}}$, always appears more smooth and flowing than that in fig. 436 *i*.

The inserted tone may also be one that is entirely foreign to the harmony, perhaps a transition-tone, as in fig 435 *o* :

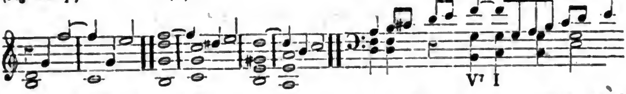
(Fig. 435. *o.*)



When the tone thus inserted is the same which was the seventh in the chord, as in fig. 435, above, it is usual to call this a *retardation* of the resolution or a retarded resolution, because, on the introduction of the harmony $\mathfrak{C}$, the tone $\bar{f}$ continues stationary for a time as an incidental tone before $\bar{\bar{e}}$

and as a tone foreign to the harmony, — it waits to resolve itself into this e subsequently. (We shall recur to this retarded resolution in § 424.) In fig. 435, *q*,

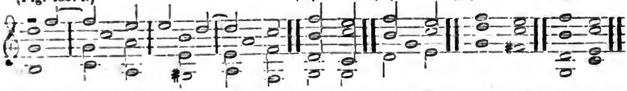
(Fig. 435. *q*.) (*r*.) (*s*.) HASLINGER.



A retardation and the insertion of a harmonic tone both occur together, and in fig. 435 *r*, a retardation together with an inserted tone foreign to the harmony. Still other inserted tones are found in fig. 435 *s*, above.

In fig. 435 *t*,

(Fig. 435. *t*.) (*u*.) (*v*.) (*x*.) (*y*.)



the first half-note f, as the principal seventh, should at the moment that the tonic three-fold chord 𝕮 makes its appearance, resolve itself into e, but instead of this, the resolution is retarded until another harmony appears. (The more specific treatment of this entire subject forms a part of the doctrine of suspensions,) (§ 499 &c.)

(*D*.) A resolution occurs, moreover, at one time into one, and at another time into another interval as reckoned from the base tone. For example, in fig. 435 *i* p. 521, the tone of resolution, namely, e, is *the third* of the base tone,—in fig. 435, *u*, above, it is *the sixth* of the base tone, — in fig. 435 *v*., above, it is *the octave* of the base tone, — in fig. 435 *t*, above, it is *the fifth* of the base tone, — in fig. 435 *x* it is *the seventh* of the base tone, &c., &c. (Compare remark.)

(*E*.) The tone of resolution is likewise at one time a so-called consonant tone, (§ 101, p. 230,) as in all the above examples in fig. 435 *i*,— *v*, pp. 521 and 523, and at another time a dissonant tone, as in fig. 435 *x*, above.

(*F*.) It is perceived, further, that, during the resolution, *the other voices*, either *likewise move* or *remain stationary*. In fig. 435 *i*, p. 521, a middle voice remains stationary during the resolution, — in fig. 435 *n*, p. 521, the Base does ;—in fig. 435 *y*, above, all the voices move together. (Compare remark.)

(*G*.) The resolution occurs, finally, at one time on a heavy portion of the measure, and at another on a light ; — a distinction which, as we shall soon see, is of special importance in the resolution of the secondary sevenths and of suspensions, (§§ 326 1-2, 427, and 455.)

REMARK.

What is said under (*D*.) and (*F*.) will indeed appear to many as somewhat trivial, adventitious, wholly unessential, and hence as scarcely worthy of mention, and that too very

properly. But one would be still more surprised to learn, that in all our books of instruction, great importance is everywhere attached to the question, whether, for example, the seventh is resolved into the sixth, into the fifth, into the fourth, &c. (Compare remark on §§ 99, 320, and 354.) As it respects the phantom called *exchange* of resolution, see the remark on § 320.

DIVISION II.

PROGRESSION OF THE INTERVALS OF THE FOUR-FOLD CHORDS.

(A.) OF THE PRINCIPAL FOUR-FOLD CHORD.

§ 315.

Having taken the foregoing general survey of the resolution of harmonic tones, we will now proceed to inquire, what intervals of the different harmonics exhibit, in certain cases, a peculiar *tendency* of the above mentioned species, and what intervals do not and in what cases they do not exhibit this tendency, but move *freely*.

We will commence this examination of the different intervals with reference to the progression peculiar to *the intervals of the four fold harmonies*: — and first, the intervals of the *principal fourfold chord*.

We will consider the principal four-fold chord throughout on all points, [with merely the exception of the case in which its fifth is arbitrarily lowered (§ 94 p. 215,) which particular case we will hereafter consider in a separate appendix, (§§ 334 — 338.)

Two particular intervals of the principal four-fold chord are, in certain cases, subjected to a definite resolution, namely, (1) its *seventh*, and (2) its *third*.

We will first attend to the *seventh*.

(1.) *Progression of the principal seventh.*

(*a.*) *Restricted Progression.*

§ 316.

The seventh of the principal four-fold chord has a tendency to move either a small or a large second downward in all those cases in which the principal four-fold chord is followed by another harmony in the same scale which [harmony] contains the tone, situated either a small or large second below. In all such cases, the seventh tends, *at the moment that the harmonic step is taken*, to resolve itself into this tone.

In the more specific treatment of this subject, we will examine in order all the different cases of harmonic progression in the same scale which can arise from the principal four-fold chord.

A principal four-fold chord may be followed, namely, by

((I.)) Either *the tonic harmony*, (*natural* principal cadence, § 254, 1, *a*, p. 458 ; § 255, p. 459 ; —) or

((II.)) *Some other three-fold chord* of the same key, (*false* principal cadence, § 254, 1, *b*, p. 453 ; § 256, p. 460 ; § 264, p. 470 ; —) or

((III.)) *Another four-fold chord in the same key,* (*evitated* principal cadence, § 269, p. 474 ; § 270, 1, p. 474.)

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§ 317

((I.)) *In the natural cadence.*

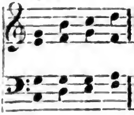
Accordingly, the first case in which the principal seventh tends to move one degree downward, is that in which *a natural cadence* is made after the principal four-fold chord, (§ 255 p. 459.)

((*A.*)) It is in conformity with this tendency that the seventh moves in the examples already mentioned in fig. 435, where we have seen this resolution occur under many different forms.

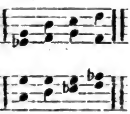
This resolution of the seventh one degree downward in the natural principal cadence, is the most natural and smooth of all : accordingly, we will name it the *normal progression.*

((*B.*)) This progression of the seventh, however, is not the only admissible one. (For it is nowhere written, that, in art, merely the most simple and natural is universally and in all cases the best.) Our ear teaches us, on the contrary, as we are also taught indeed by the example of our greatest composers, that no evil is involved in this interval's occasionally proceeding *upward* also, or even *by skips ;* and that too not only in middle voices, but also in the Base or Soprano. Thus, for example, in fig. 437 *i* and *k*, the tone $\bar{f}$, in the Alto, moves upward to $\bar{g}$, — in fig. 437 *l*, above, the tone f, of the Tenor, moves up to g, — in fig. 438,

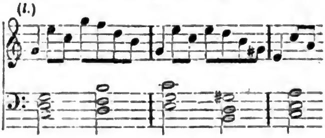
(Fig. 437. i.)



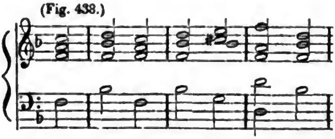
(*k.*)



(*l.*)

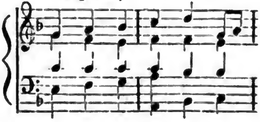


(Fig. 438.)



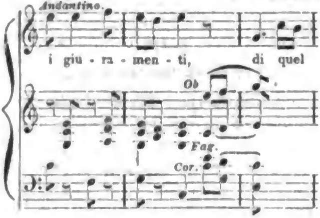
the tone g, of the Base, makes a skip upward to d, — and in fig. 439,

(Fig. 439.)



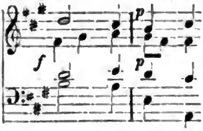
the tone b̄, of the Soprano, goes upward to c̿. In fig 440,

(Fig. 440.) MOZART.



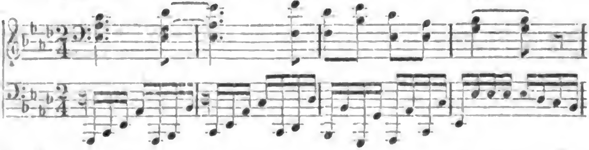
the tone f̄, of the Oboe, moves, in like manner, up, instead of down ;—in fig. 441,

(Fig. 441.) VOGLER.



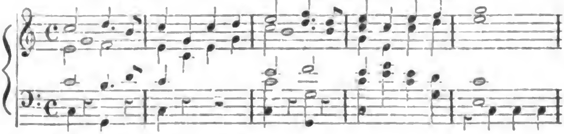
the tone d̄ does the same ; — in fig. 442,

(Fig. 442.) BEETHOVEN.



the tone d♭, — in fig. 443,

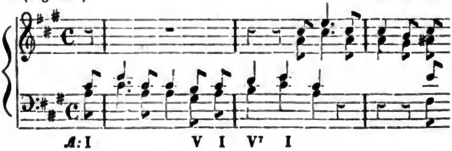
(Fig. 443.) MOZART.



the tone f̿ passes upward into g̿.

I have attempted a similar mode of resolutions in fig. 444,

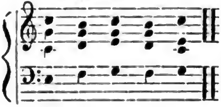
(Fig. 444.) MY OP. 16.



where the principal seventh d̄ moves upwards, (unless, by the bye, one chooses to regard the tones d̄ and b̄ as mere transition-tones.)

The gradual* ascending progression of the seventh f, lying in the Base, in fig. 445, *i*,

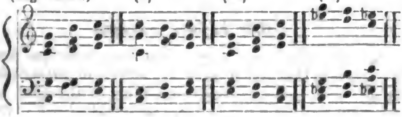
(Fig. 445. i.)



sounds less agreeably, and indeed one may say, positively ill.

The ascending or skipping movement of the seventh is attended with the least liability to fault when it (the seventh) occurs doubled, as in fig. 445, ***k—n***,

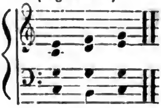
(Fig. 445. *k*.) (*l*.) (*m*.) (*n*.)



or even in fig. 441, p. 526. In this case, it is quite sufficient, to carry the seventh gradually downward in one voice. In the other, it may, without inconvenience, proceed otherwise. For, the natural progression of the former secures a sufficient degree of naturalness in the progression as a whole, and the normal movement which attends the *one* seventh satisfies,or at least pacifies, the ear.

Indeed the different progression of the seventh is even *necessary* in such cases, in order, as will appear farther on, to avoid faulty parallel progressions of octaves, (§ 70 at the end and § 547.) On the contrary, such a movement of the seventh is especially to be avoided, when it would bring with it a forbidden parallelism of fifths, as we shall perceive hereafter (§ 529.) See fig. 445, *o* :

(Fig. 445. *o*.)



In general, a correct taste and a cultivated ear must here determine in each individual case that occurs, whether such a carriage of the seventh is repulsive to the ear or not ; and wherever this is not the case, such a progression of the seventh cannot rationally be forbidden on technical grounds.

In the examples fig. 419 and 420, p. 513, if we regard the next chord to the last [c a ē♭ f̄#] or [c f# a ē♭] as the principal four-fold chord $\mathfrak{D}^7$ with the small added ninth $\bar{e}^{b}$ and omitted fundamental tone D, the skip of the Base from c (the fundamental seventh) to G is a progression of this seventh by skips. (Moreover, the chord in question can also be explained as a mere transition chord or apparent chord, by regarding the tone $\bar{f}^{\sharp}$ only as the tone of transition to $\bar{g}$ of the following chord, and the a as a tone of transition to the following b. According to this view, the next chord to the last depends upon no peculiar new fundamental harmony, but merely upon that of the foregoing chord, and thus the tone c should be regarded, not as the fundamental seventh, but as the fundamental tone, still continuing on as in the third chord from the end. Regarding the matter in this point of view, there would indeed be no seventh at all and of course no irregular progression of a seventh.) In fig. 418, p. 512, the tone f moves in the same way, by skips, to c; and such progressions are found also in figs. 421 and 427, pp. 513—515. (Compare also fig. 308 and 398, pp. 464 and 501.)

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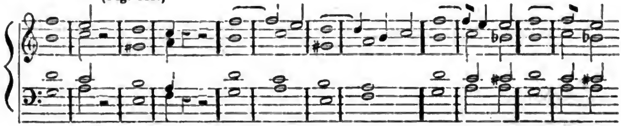
* The word "*gradual*," as here used, means "*by the successive steps or degrees of the scale,from some one tone of the scale to the next one above or below.*" Tr.

((II.)) *In false cadences.*

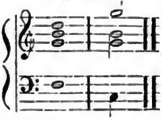
The second case in which the seventh of the principal four-fold chord tends to resolve itself into the next lower tone, is that of *false cadences* (§ 256, p, 460,) namely all those cases in which the tone of the next lower degree occurs in the three-fold chord following the four-fold chord. One case of this kind is the false cadence V^7 — VI or V^7 — VI, as is fig. 446:

(Fig. 446.)



Another is found in V^7 — III, fig. 447:

(Fig. 447.)



(More examples may be found in figs. 297—304, pp. 461—463, and in figs. 312—317, pp. 465 and 466.)

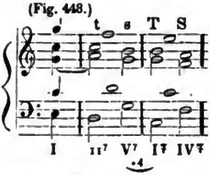
This tendency of the principal seventh is still stronger in such false cadences, than it is in the *natural* cadence; for, it would not be easy to find examples in false cadences where the principal seventh could assume any other movement without offending the ear.

§ 319.

((III.)) *In the evitations of cadences in the same scale.*

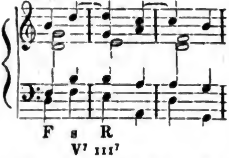
The third case in which the principal seventh requires to be carried gradually downward is that in which the principal four-fold chord is followed by another four-fold chord belonging to the same key and containing the next lower tone, (§ 269, p. 474.) Accordingly, the principal seventh $\bar{f}$ in fig. 448,

(Fig. 448.)



requires to be carried downward, as does also the tone f in fig. 449 :

(Fig. 449.)



I find no example where the principal seventh can be carried otherwise, in such harmonic progressions, without injuring the effect.

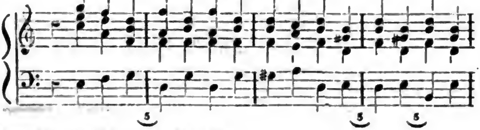
(b) *Free progression of the principal seventh.*

§ 320

It is only in the three cases mentioned in §§ 316 — 319, that the seventh of the principal four-fold chord exhibits a tendency to move gradually downward.

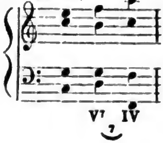
((I.)) In the first place, then, it is self-evident, that such a downward tendency of the seventh does not take place in all those cases where a harmony follows the four-fold chord which *does not contain* the next lower tone. A case of this kind is found in those false principal cadences which involve the step of a fifth or a seventh (§ 257,) as, for example, in V^7 — ii, or V^7—°ii, — (Comp. figs. 306 — 311, pp. 464 and 465,) fig. 450

(Fig. 450.)



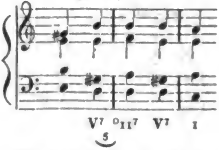
And in V^7 — IV, or V^7 — iv, fig. 451 :

(Fig. 451.)



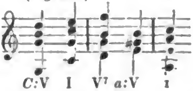
and also in other similar evitations of cadences in the same scale, as, for example, in fig. 452 :

(Fig. 452.)

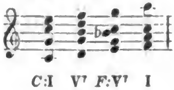


((II.)) But, in general, the principal seventh does not exhibit any decided tendency downwards, when the principal four fold chord is followed by *some harmony that is foreign to the scale*, and thus when the cadence is avoided by a digressive harmonic progression (§ 269) as in fig. 453 :

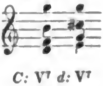
(Fig. 453.)



(Fig. 454.)

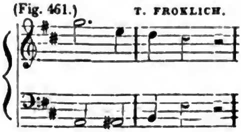


(Fig. 455.)



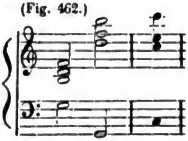
(Comp. also fig. 461.)

(Fig. 461.) T. FROKLICH.



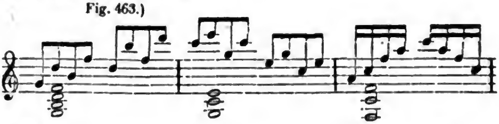
((III.)) Finally, as was observed at the commencement, the downward tendency of the principal seventh takes place *only at the moment that the harmonic step is taken*, and consequently so long as no harmonic step occurs, but *the principal four-fold chord still continues on, the progression is free*. For example, fig. 462 :

(Fig. 462.)

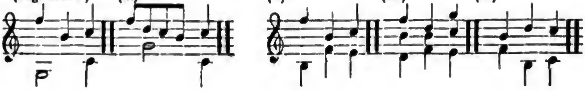


(Comp. also figs. 463 and 464.

Fig. 463.)



(Fig. 464. i.) (k.) (l.) (m.) (n.)



REMARK.

Having thus far exhibited the laws of the resolution of the seventh, as much as possible according to the experience and nature of our ear, and having referred them to simple fundamental principles, we will now for a moment consider the manner in which our theorists present this doctrine; and it will be seen that here again they have been in the utmost degree partial, inconsiderate and hasty in the establishment of their theorems.

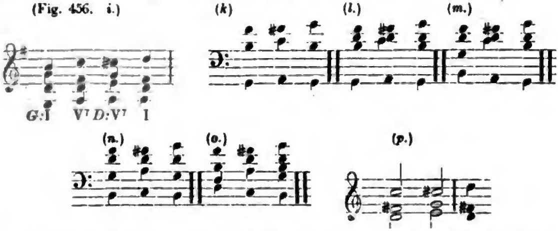
They observed, in many cases, that the seventh tends to proceed downward, and forthwith they came to the conclusion that they must at once deduce the rule from this fact and promulgate it as of universal application, that *every seventh must in every instance* (or, as Türck expresses himself, p. 213, "in every case according to the rule !") *proceed one degree downwards !*

It is true indeed, that cases must have occurred to them, and that too not unfrequently, in which the seventh proceeded otherwise without the slightest ill effect to the music ; but instead of allowing their eyes to be thereby opened to the inaccuracy of their abstraction, and to the propriety of recalling their rashly propagated and incorrect law, and of first inquiring rather of the nature of our ear, in what cases such downward progression of the seventh is properly required and then adjusting the law to these cases, — they preferred rather, perhaps from slothfulness or obstinacy, to let the once established rule remain, and, even to this day, they have exhausted their ingenuity in the invention of subtle shifts, to explain cases running counter to their prohibition, though faultless in their own nature, and consequently condemnatory of the interdict, as entirely disconnected *exceptions* to the rule ; and all this merely for the purpose of keeping still in honor the once established prohibition ! And, in like manner as those who created the interdict in question, had not the courage to abandon it, so we, in pious deference to our venerated ancestors, still adhere to rules which they, if they had better considered the subject, would never have laid down.

But how very much the theory of composition is encumbered with uncertainty, confusion, and difficulty to beginners, by rules which are so incorrect, as universal principles, and inapplicable in so many cases, it is easy to see.

Thus, for example, *Kirnberger,** and, after him, Türck † could justify the progression of the seventh in such cases as those in fig. 456, *i—p*, only as exceptions to the rule — as omissions of resolution — as elliptic or catacretic resolutions. The tone $\bar{\bar{c}}$ in fig. 456 *i*, above, must, says Türck, according to the rule, proceed one degree downward and resolve itself into $\bar{b}$: Instead of this, it is true, the next tone is $\bar{\bar{c}}\sharp$; but one has only to conceive to himself that the first chord is followed by the three-

(Fig. 456.



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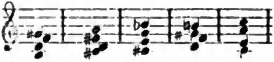
* In der K. d. S. I. Th. 5. Abschnitt, S. 85, so wie auch in S. W. Grunds. beim Gebr d. Harmonie, § 19.

† Generalb. § 47 u. 145.

fold chord of 𝔊 and that c̿ in this way moves down to b̄, and then the rule would be exactly followed. Now this three-fold chord of 𝔉 and the resolution of c̿ into b are only omitted and the present case is, accordingly, a mere — *ellipsis.*

In a similar manner, Kirnberger * allows such cases as occur in fig. 457,

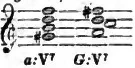
(Fig. 457.)



only under the idea of an omitted chord of resolution.

So also Türck, in the places above quoted, considers the passage in fig. 458 :

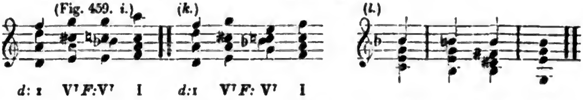
(Fig. 458.)



which he has discovered in Sebastian Bach, allowable only as a catachretic resolution and to be justified only as an exception to the rule, as a licence "which the profoundest composers sometimes allow themselves !" while, in point of fact, the celebrated Bach does not, by this passage, in the slightest measure contravene the rule, if the latter be but correctly understood, — does not allow himself the smallest deviation from the true principle and hence needs no justification, especially so miserable an one as is made in this case.

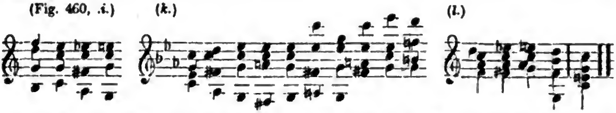
Türck, moreover, knows how to justify the case fig. 459, *l* :

(Fig. 459. *i*.)



which likewise commits an offence against his rule, but in which, as already remarked above, there is really no downward tendency of the seventh at all, only on the ground of the ingenious fiction, that the tone b̄♭ is enharmonically exchanged for the tone ā♯. Also the case in fig. 460,

(Fig. 460, *.i*.)



(in which moreover the tone e♭ is not at all the seventh of the fundamental harmony, but either a transition tone or a ninth,) he excuses only as an allowable licence or as an enharmonic exchange.

Equally without necessity is the passage in fig. 461, page 530, represented in the General Encyclopaedia of Arts and Sciences† as an instance of *an exchange* (*Austauschung*) of resolution.

In the same way, Marpurg ‡ finds himself able to justify the skip of the upper voice from the seventh f̄ down to b̄. in fig. 464, *i*, page 530, only as a *concealed* resolution !

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* W. Grunds. b. G. d. Harm. § 19.

† In der allgem, Encyclopädie d. Wiss. u. K.

‡ Generalbass, 1. Th. 1 Abschn. IV Absatz, § 42, S. 60.

Moreover, Kirnberger,* and with him, Türck † conceives himself under necessity of justifying such cases as those in fig. 464 *k*, *l*, *m*, page 530, which do not in the least contravene our rule, as particular *licences*, as allowable exceptions and *deviations* from the rule.

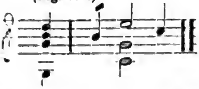
In the justification of so many cases which are counter to their rules, the gentlemen theorists discover an amount of casuistic subtlety which would obviously be capable of excusing, in similar ways, the grossest real faults, as they have succeeded so happily in exculpating mere imaginary ones.

But what answer would they give to a pupil whom they should charge with a really irregular resolution, in case he were to reply to them, that he wished for once to make an "ellipsis" — a catachretic resolution, for the sake of becoming practiced in such catachreses and ellipses? Perhaps they may say to him in reply, that the principle does not here apply! In this case, he will farther ask, pray, where then does it apply? and where does it not?

But why do all these difficulties exhibit themselves? Why this anxious daubing, botching and plastering up of an edifice that cannot in its own nature be supported? Why these miserable casuistics? Why all these ingenious, troublesome, motley, fanciful, and forced justifications of pretended exceptions from a rule which, though claimed to be universal, is in fact only erroneously given out as such: while we can spare ourselves, together with the unnecessary rule, also the unnecessary trouble of laboriously seeking out unsatisfactory apologies for progressions, as exceptions to the rule, while those progressions are really faultless in themselves and need no justification whatever.

But still more! Theorists have not confined themselves simply to the task of making it requisite that the seventh of the fundamental tone should always move one degree downwards, but they have been inconsistent enough even to regard it as an exception to the rule, if any tone, accidentally situated on the seventh degree from the base tone, though not really the seventh of the fundamental harmony at all, does not resolve itself gradually downward! (Compare remark on § 99, p. 222.) This fact has been observable in several of the cases already quoted, but it is still more strikingly so in those that follow. Koch,‡ for example, says, that, in fig. 465,

(Fig. 465.)



the seventh, that is the tone b̄, which, as reckoned from the base tone, is indeed the seventh, though very far from being the seventh of the fundamental harmony, but an adventitious tone having even a decided tendency upwards to its principal tone c̿, — I say, this pretended seventh b̄ *can* be resolved also one degree upwards! Perhaps, however, as an exception and a licence? !

Of the same species is the pitiful ingenuity with which our musical literati seek to apologise for the so called *stationary seventh*, (Compare remark on § 268, p. 473,) as in fig. 466 *i*:

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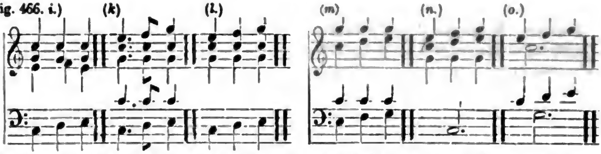
* K. d. r. S. I. Th. 5 Abschn. S. 83.

† § 70.

‡ Anl. z. Comp. § 2.

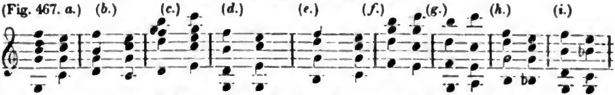
(Fig. 466. i.)



They never seem exactly to understand how to make the stationariness of this seventh chime with the universal marching order which they have once suffered to pass upon all the sevenths and by virtue of which these sevenths are all required to move so and so together. In my opinion, however, all this trouble is quite unnecessary. For the tone c̿, here remaining stationary at every third quarter-note is, for the admiration and astonishment of those learned gentlemen, not the seventh of the fundamental harmony, but the fundamental tone of the uninterruptedly continued harmony of **C** and is only by accident the seventh tone from the tone d, through which (d) the Base proceeds from c to e, (while the Tenor, instead of uninterruptedly retaining the tone ē, makes, in a like manner, a momentary transition to the tone f, in order to return immediately again to the tone ē.) Regarding the matter in this point of view, there can be no occasion for any thing to be said as to the necessity for resolving the tone c̿, at the third quarter, into b̄. The examples in fig. 466, *k—o*, above, also, admit of being explained in the same way, without having recourse to any ingenious fiction, and without rendering it necessary to seek out some solution that is peculiar and to regard this pretended seventh as being catachretically resolved. (We shall recur to this subject of a stationary seventh again in (§ 392.)—As it respects the expression itself "*stationary seventh*," it would apply much more appropriately rather to such cases as that in fig. 451, p. 529.

Equally without necessity, the gentlemen above referred to make a great ado also about the question, *into what interval* (that is, into what degree from the base tone,) the seventh resolves itself. For, when we know, that in fig. 467 *a*—*f*,

(Fig. 467. *a.*)



the fundamental seventh resolves itself into the fundamental third of the tonic harmony (§ 314, D, p. 523,) in fig. 467, *g*, above, into the fifth of the harmony vi, and, in fig. 467 *h* and *i*, above, into the third of the harmony *F :* V^7, &c., — we know something that is more substantial and definite, than when they tell us that in fig. 467 *a* the seventh resolves itself into the third, in fig. 467 *b*, the third into the third, in fig. 467 *e*, the fifth into the third, in fig. 467 *f*, the prime into the prime, in fig. 467 *g*, the seventh into the fifth, in fig. 467 *h*, the fifth of the fifth-sixth chord into the fourth of the second-fourth-sixth chord, &c. All the resolutions from fig. 467 *a* to 467 *f* inclusive, are substantially alike and differ only in the accidental, unimportant circumstance, that the Base voice remains stationary on the tone g in fig. 467 *d*, while it moves upward or downward during the resolution of the seventh, in fig. 467, *a*, *b*, *c*, *e*, *f*. On the contrary, the seventh resolves itself as well in fig. 467 *d*, as in fig. 467 *i*, into the sixth, and yet these two cases are *essentially* diverse, namely, *C :* V^7 — I, and *C :* V^7 — *F :* V^7 (Comp. also remark on § 99, p. 222, § 314 p. 523, and § 454, p. 530.)

As it respects the commonly received dogma, that *the resolution of the seventh must take place on a light portion of the measure*, it is true just so far as it is also true, that the preparation must be made on a light part of the measure, while the discord must be struck on a heavy part of the measure, (§ 114, p. 246,) in which case the resolution naturally occurs on a light portion of the measure. (§ 326 1-2.)

(2.) Progression of the third of the principal four-fold chord.

(a) Restricted Progression.

§ 321.

((1.)) *In the natural cadence.*

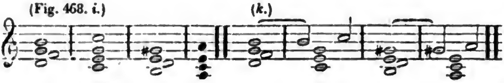
There is still another interval in the principal four-fold chord, besides the seventh, which, in certain cases, requires a definite progression, namely *the fundamental third,*—the subsemitone (subsemitonium) of the key.

This interval tends *to move a small second upwards when the principal seventh is followed by another harmony which belongs to the same scale and which contains the tone of that next higher degree.*

First, in the natural principal cadence. (§ 255, p. 459.)

((*A.*)) In fig. 468 *i*,

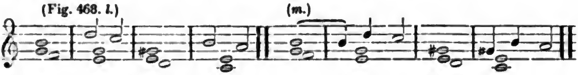
(Fig. 468. *i.*) (*k.*)



b moves into $\bar{\bar{c}}$, thus a small second upwards ; and in like manner $\bar{g}^{\sharp}$ afterwards ascends to $\bar{a}$.

A similar progression attends the subsemitone in fig. 468 *k*, above, except that it is somewhat retarded ; also in fig. 468 *l*,

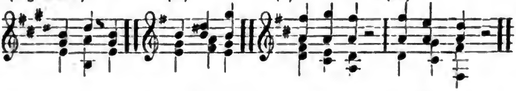
(Fig. 468. *l.*) (*m.*)



though interrupted by a transition-tone ; and also in fig. 468 *m*, though retarded and interrupted both.

But in fig. 469 *i*,

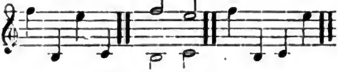
(Fig. 469. *i.*) (*k.*) (*l.*) (*m.*)



where the proper third of the principal four-fold chord decidedly moves downwards or upwards by skips, the progression gives but very little satisfaction to the ear.

In the following passage, fig. 470 *i*, *k*, *l*,

(Fig. 470. *i.*) (*k.*) (*l.*)

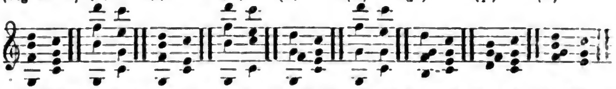


the tone $\bar{\bar{c}}$ does not immediately follow the subsemitone b, but the breaking voice first makes a skip upwards to $\overset{=}{e}$, though the broken under-voice moves regularly, as in fig. 470 *k*, p. 535. The progression in fig. 470 *l*, p. 535 is always more smooth than it is in fig. 470 *i*, p. 535, (§ 27, p. 147, and § 471, p. 683.)

((*B.*)) But, however decided is the gradual ascent which forms the most natural progression to the subsemitone in the natural principal cadence, still it is not the only possible one.

In the first place, the third of the principal four-fold chord may, in the natural principal cadence, often very properly descend by skips into *the fifth of the following three-fold chord,* particularly when it (the third) lies *in a middle voice.* For example, fig. 471 :

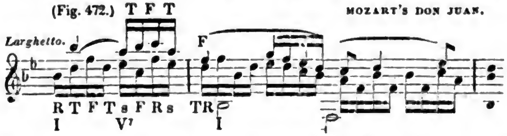
(Fig. 471. i.) (k.) (l.) (m.) (n.) (o.) (p.) (q.) (r.)



We frequently have occasion to avail ourselves of this freedom in the progression of the third, particularly in those cadences which are to form a full close and where we must otherwise, even if we have only four voices, be deprived of the fifth of the tonic chord, as in fig. 471 *l* and *m* above, or of the third of the four-fold chord itself, as in fig. 471 *n* and *o* above, or we should be compelled to put the four-fold chord in an inverted position, as in fig. 471 *p* and *q* above, or the three-fold chord, as in fig. 471 *r* above, &c.

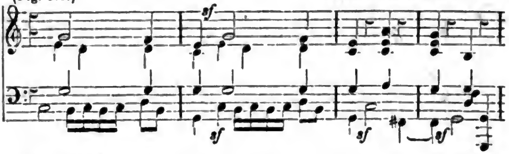
But, moreover, the subsemitone is sometimes allowed to take this progression even in *the outer voices.* Thus, for example, Mozart, in fig. 472,

(Fig. 472.) MOZART'S DON JUAN.



carries the tone $\overset{=}{a}$ of the upper voice by a skip down to $\bar{f}$.—Fig. 473,

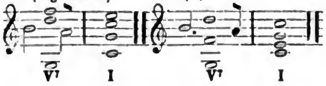
(Fig. 473.) BEETHOVEN'S SONATA.



is of a similar character.

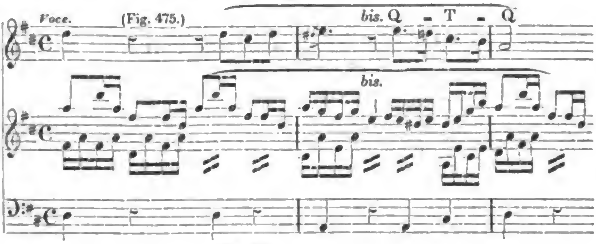
The above mentioned leap of a third may also, by the insertion of a transition-tone, be changed and divided into two steps of a second each. Thus, for example, in fig. 474,

(Fig. 474. a.) (b.)

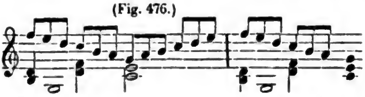


the tone $\bar{b}$ moves down through $\bar{a}$ to the fifth $\bar{g}$ of the following harmony $\mathfrak{C}$. The same interval moves in a similar manner in figs. 475 — 478 :

(Fig. 475.)

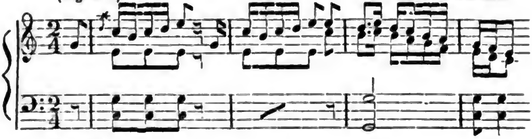


(Fig. 476.)



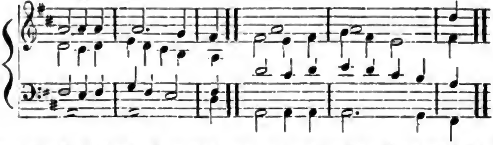
(Fig. 477.)

C. M. VON WEBER.



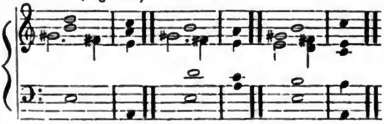
(Fig. 478. *a.*)

(*b.*)



This gradual downward progression sounds rather disagreeably in *the minor key*, as may be seen from fig. 479 :

(Fig. 479.)



The disagreeable effect in this case arises from the tone f#, which is foreign to the scale of *a* — minor, (§ 31, p. 151.). Vogler *, however, gives the passage in fig. 480,

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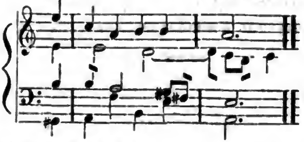
* in s. Choralsystem Tab. IV.

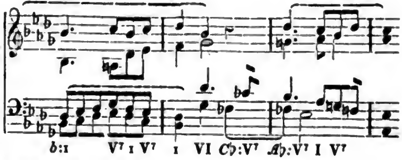
(Fig. 480.) VOGLER.



as *a model* of an ancient musical close.

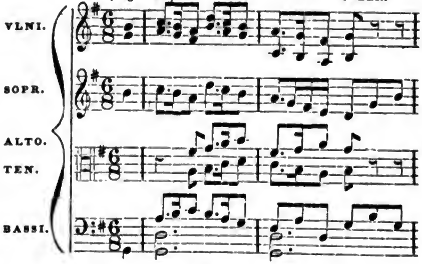
Still other progressions of the subsemilone may be seen in the following examples; namely, in fig. 481,

(Fig. 481.) VOGLER.



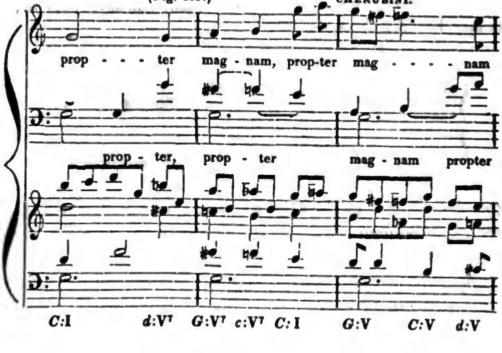
from a to $\bar{d}^{b}$, and then from g to e♭, — in fig. 482,

(Fig. 482.) VOGLER.



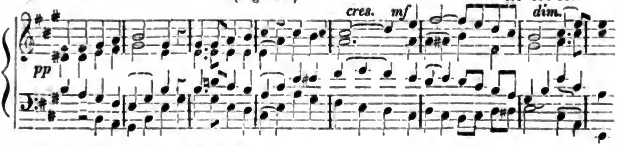
in the second violin, from $\bar{f}\#$ to $\bar{b}$, — in fig. 483,

(Fig. 483.) CHERUBINI.


prop - - - ter mag - nam, prop-ter mag - - - - nam
prop - ter, prop - ter mag - nam propter
C:I
d:V7
G:V7
c:V7
C:I
G:V
C:V
d:V

from $\bar{b}$ to $\bar{\bar{g}}$,— in fig. 484,

(Fig. 484.) MY OP. 31.



even in the Base, from g♯ to c.

Each of the usual anomalous progressions of the subsemitone involves the least liability to fault *when the subsemitone occurs doubled* and one of the two takes the natural movement ; in which case, for reasons already mentioned (in § 317, ((*B*)) p. 525,) such different progression is not only more safe, but even absolutely *necessary*, as in fig. 484 above.

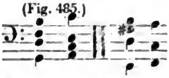
In fig. 482, p. 538 moreover, it might also be taken into account, that the anomalous progression of the tone f♯ of, the second violin, in the second measure, is compensated by the movement of the Alto voice, — and so also the downward movement of the Soprano voice in the following measure, by the progression of the tone f♯ in the first violin, — at any rate by the fact that the Alto voice here ascends above the Soprano, by which means the Soprano, in a manner, ceases to be an outer voice.

§ 322.

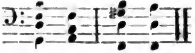
(II.) *In false cadences.*

((*A*.)) In like manner as the third of the principal four-fold chord tends to ascend in the *natural* cadence, so it tends to take this course also in all those false cadences, (§ 256, p. 460) where the principal four-fold chord is followed by a three-fold chord which contains the tone of the next higher degree ; accordingly, in the false cadence V^7 — iv or VI, fig. 485, below, and in V^7 — IV or V^7 iv, fig. 486 :

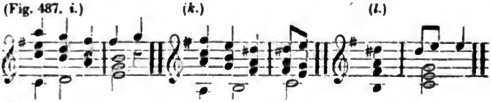
(Fig. 485.)



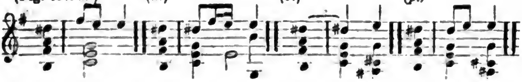
(Fig. 486.)



A retardation of such a progression in the false cadence V^7 — vi or VI may be found in fig. 487 *i*, *k*, *l* :


(Fig. 487. *i*.) (*k*.) (*l*.)

In fig. 487 *m*,


(Fig. 487. *m*.) (*n*.) (*o*.) (*p*.)

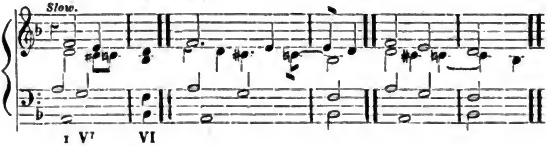
an interpolated transition-tone is found between the subsemitone and the resolution; in *n*, both a retardation and an inserted accessory tone; in *o*, a two-fold retardation, namely both that of the progression of the subsemitone and that of the note of suspension itself, — that is to say, the form is as in *o*, instead of being as in *p*.

Similar examples of the false cadence V^7 — IV^7, or V^7 — iv, the reader can form for himself.

((*B*.)) The inclination of the third of the principal four-fold chord to move one degree upwards at the moment of this false cadence's taking place, is so strong, that it is difficult to find examples where any other progression would be of good effect.

One way, however, in which this interval admits of being carried downwards, is shown by fig. 488,

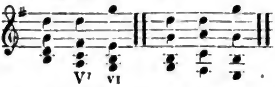
(Fig. 488. *a*.) (*b*.)



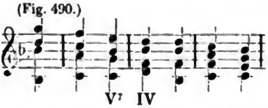
where, in the false cadence V^7 — VI^7, the third $\bar{c}\sharp$ of the principal four-fold chord $\mathfrak{A}^7$ descends to $b^\flat$ through the transition-tone $\bar{c}$. (Comp. § 257, p. 461, and fig. 302, p. 462.)

Other examples, whose faultlessness I will not vouch for, one may find and examine for himself in figs. 489 and 490 :

(Fig. 489, *a*.) (*b*.)



(Fig. 490.)



One may also compare with the present section all the examples in figs. 297 — 321, pp. 461 — 467.

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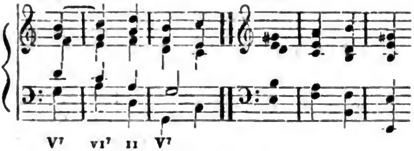
§ 323.

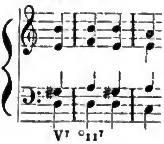
((III.)) *In the evitations of cadences in the same scale.*

((*A*.)) Moreover, when a principal four-fold chord is followed by another four-fold chord in the same scale and thus a principal cadence is *avoided*, the third of the principal four-fold chord tends to go up a small second, in case the tone of this degree is contained in the following harmony. This is the case in the harmonic successions V^7 — vi^7 or V^7 — VI^7, V^7 — ii^7 or $^{\circ}\text{ii}^7$, — and V^7 — IV^7 or iv^7 ; for example in figs. 491 and 492 :

(Fig. 491. i.) (k.)



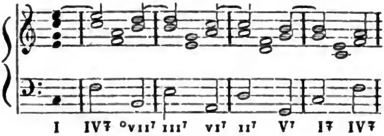
(Fig. 492.)



(As it respects the succession V^7 — $\mathrm{I}^{\not 7}$, see what follows in *B.*)

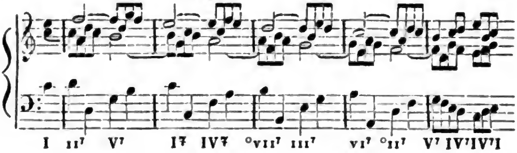
((*B.*)) The third of the principal four-fold chord cannot easily proceed otherwise in such an evitation of a cadence, than one degree upwards ; except in the harmonic succession V^7 — $\mathrm{I}^{\not 7}$, that is, when the principal four-fold chord in major keys, is followed by the large four-fold chord on the key-note, as in fig. 493, from the third to the fourth measures,

(Fig. 493.)


I $\mathrm{IV}^{\not 7}$ $^{\circ}\mathrm{vii}^7$ iii^7 vi^7 ii^7 V^7 $\mathrm{I}^{\not 7}$ $\mathrm{IV}^{\not 7}$

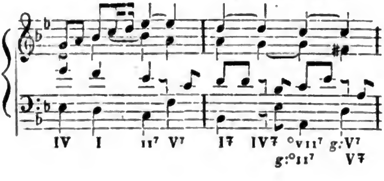
when, namely, it is preferred to let the $\bar{b}$ continue on, in order that it may serve as a preparation of the large seventh of the following chord ;— so also in fig. 494, in the second voice, (not in the Base) ;

(Fig. 494.)


I ii^7 V^7 $\mathrm{I}^{\not 7}$ $\mathrm{IV}^{\not 7}$ $^{\circ}\mathrm{vii}^7$ iii^7 vi^7 $^{\circ}\mathrm{ii}^7$ V^7 $\mathrm{IV}^7\mathrm{IV}^7\mathrm{I}$

— in fig. 495, from the first to the second measure, &c.

(Fig. 495.) HAYDN'S MASS, NO. 1.

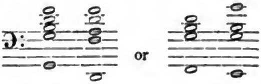

IV I ii^7 V^7 $\mathrm{I}^{\not 7}$ $\mathrm{IV}^{\not 7}$ $^{\circ}\mathrm{vii}^7$ g:V^7
g:$^{\circ}\mathrm{ii}^7$ $\mathrm{V}^{\not 7}$

(*b*) *Free progression of the third of the principal four-fold chord.*

§ 324.

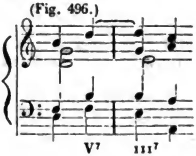
The tendency of the subsemitone to proceed one degree upwards does not take place in any other cases than the three that have already been mentioned. It moves, rather, so far as other circumstances do not stand in the way, either gradually or by skips either upwards or downward, at pleasure.

((I.)) First, then, in *those* harmonic successions where *the tone of this degree* is *not contained* in the second chord ; consequently (*A.*) in all those false cadences where the principal four-fold chord is followed by the three-fold chord of the *second* degree of the same scale, or of the *third*, or even of the *seventh*, namely in the false cadences V^7— II or °II, V^7 — III, and V^7— VII, (figs. 305—317, pp. 463, 466.)



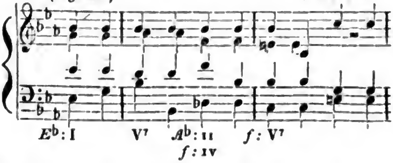
(*B.*) in similar evitations of cadences in the same scale, namely in V^7 — III^7, and V^7 —VII^7, fig. 496,

(Fig. 496.)



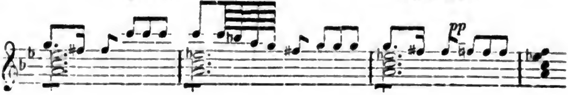
as also (*C*) in various digressive harmonic successions where the third cannot in the nature of the case, have a gradual progression ; as for example, in fig. 497 (Comp. § 494, p— ,)

(Fig. 497.) J. HAYDN.



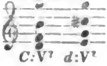
where the tone d̄ cannot possibly be resolved by a gradual movement, and when it accordingly has full liberty to move by skips to f̄. In like manner, the tone f♭, in the third measure of fig. 498,

(Fig. 498.) SPONTINI.

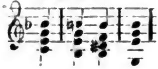


moves downwards to f̿. — The cases in figs. 499 and 500

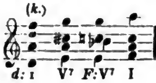
(Fig. 499.)



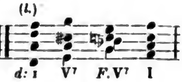
(Fig. 500. i.)



(k.)



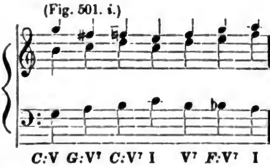
(l.)



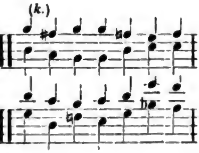
are of a similar description.

((II.)) But, in general, the subsemitone does not exhibit a decided tendency to move one degree upwards where the principal four-fold chord is followed by any harmony that is *foreign to the scale*, and where, accordingly, the principal cadence is avoided by a digressive harmonic succession. Thus, for example, in fig. 501 *i*,

(Fig. 501. i.)

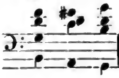


(k.)

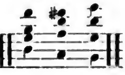


the tone f̿# of the upper voice proceeds, at the second harmonic step, without hesitation, to f̄, instead of resolving itself into g̿, and subsequently the tone b goes in like manner to b♭. — Precisely the same free progressions of this interval is found also in fig. 501 *l* and *m*,

(Fig. 501. l.)



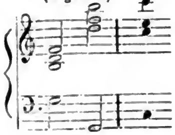
(m.)



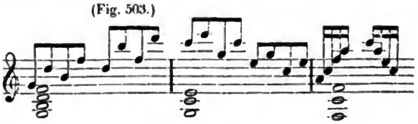
namely the tone B goes down to A, and b down to a. — Indeed, in many cases, as for example, in fig. 501 *i*, above, it would sound positively ill to carry the subsemitones f̄# and b one degree upwards, as in fig. 501 *k* above, because in that case another voice must carry the seventh of the following harmony by *a skip*, which, as we shall learn when we come to the subject of *the squinting position*, (*Querstand*,) would not be of good effect. (§ 490, p.— .)

((III.)) Finally, the fundamental third of the principal four-fold chord is free so long as no harmonic step is taken, but the principal four-fold chord continues on unchanged; for example, figs. 502, 503 and 504 :

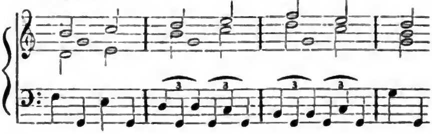
(Fig. 502.)



(Fig. 503.)



(Fig. 504.)

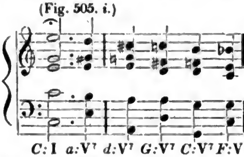


REMARK.

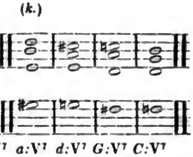
The musical literati are not agreed, moreover, in respect to the above mentioned instances of free progression. Not that they have been in the habit of explaining all those and other like progressions as incorrect and disagreeable to the ear; no! they only find them *to contravene their rules*, and in order to be able to justify them without marring the integrity of their rules, they again exhaust their ingenuity in subtle evasions and apologies.

Hear, for example, how Kirnberger,[*] Türck,[†] and Koch[‡] fancy themselves obliged to explain such cases as are found in fig. 505 *i* and *k*,

(Fig. 505. *i.*)

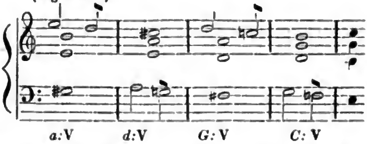


(*k.*)



(in which, moreover, they have discovered a still farther irregularity, namely the unprepared introduction of the principal seventh! [See Remark on § 107, p. 241.]) We must, they say, imagine fig. 505 *k*, not to be as it is, but otherwise, namely as it is in fig. 505 *l*:

(Fig. 505. *l.*)



Such a passage, continue they, would not be contrary to our rules: the tones marked with an oblique stroke would be only *transition-tones*. — Now we have only to conceive, they add, that the transition-tone in question always introduces itself half a measure sooner than is the case here, (thus again as in fig. 505 *k*.) This earlier introduction of the transition-tone, we denominate again "an anticipation of a transition-tone"; we say, "the transition-tone stands here instead of the principal," — this anticipation, and this putting of the transitition-tone in the place of the principal, we allow as "a licence" ; — and *now* the example can pass, for it has now a learned name, it is called "*an Anticipation of a transition-tone*" — "*the transition-tone instead of the principal*" — "*a licence*" ! Mark it now, ye novices ! we may substitute the transition tone for the principal, and this is called *a licence.*—Now do you know it ? And *what* do you know ? —

---

[*] R. S., 1. Bd., 5 Abschn., S. 89 flg.

[†] Generalb. § 45.

[‡] Anleit — Comp. I Bd. Anm. zu § 132. and Handb. § 188.

Besides, if this *one case* of a downward progression of the subsemitone rendered it necessary to be at so much pains for an apology, what a huge labor must it be to furnish a similar justification for all *the innumerable other cases* of natural or false cadences or evitations of cadences in which we should find the interval in question so frequently proceeding *otherwise* than by one degree upward, or even *not at all*, and of which those gentlemen, in framing their rules, have obviously never dreamed ! What a mass of learned lore might have been elicited upon all those cases of harmonic progression ! What a prize of new catachretic progressions and *non*-progressions, licences, and the like ! and, in respect to the latter, what a fine opportunity again to invent a new technical term : a stationary subsemitone, as a counter-part to stationary seventh ! &c. &c.

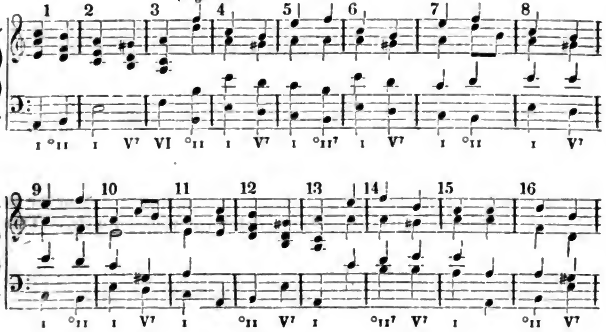
---

*But the confusion becomes twice confounded, when one takes the law laid down by theorists in the manner in which they express it, namely according to the wretched thorough-bass figures.

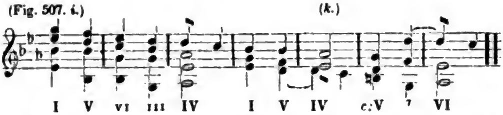
Here it is, as expressed in the approved books of instruction : " Every note which has a false (small, § XXXVI, p. 56,) fifth over it, must move a (small) second higher, while the false fifth resolves itself one degree downwards.—Every note which bears a superfluous (large) fourth must go down one degree, while the superfluous fourth goes one degree upwards" ; or, briefly, " the small (diminished, as it is called) fifth resolves itself downwards, whereas the large (superfluous, as it is called) fourth resolves itself upwards."

Now this rule, like many others of the same stamp, does indeed apply in *many* cases ; but it proves false not only in numberless others (namely not only in all the cases of §§ 321 (*B.*) and 322 (*B.*), also § 323 at the end, and in all the cases of § 324 ;) — but, in addition to these, in such cases also as are found in figs. 506 and 507,

(Fig. 506.


1
2
3
4
5
6
7
8
I °II I V⁷ VI °II I V⁷ I °II⁷ I V⁷ I °II I V⁷
9
10
11
12
13
14
15
16
I °II I V⁷ I °II V⁷ I °II⁷ V⁷ I °II V⁷

(Fig. 507. i.)



and many others which are likewise comprehended under the rule, as it is above expressed, and in which, as in fig. 506, above, the tone B several times moves upwards by skips, while the tone f moves in like manner downwards, and as also in fig. 507, above, the large (or so called superfluous) fourth (the tone $\bar{d}$) *descends*, while the Base-tone *remains stationary*,— also in fig. 507 *k*, above, the small (so called diminished) fifth, $\bar{a}\flat$, *remains stationary*, while the Base-tone, instead of ascending, makes a progression *downwards*.

Finally, the *still more incorrect*, though common expression, "all superfluous intervals, resolve themselves upward, while all diminished intervals resolve themselves downward," is really worthy of no critical examination at all. This rule, in order to be, in reference to the interval here in question, namely the the third of the principal four-fold chord, even as true as the one mentioned in the foregoing paragraph, must at least be constructed as follows:

"The upper end of all the so called superfluous intervals resolves itself upwards, while the lower end resolves itself downwards,— whereas the upper end of all diminished intervals resolves itself downwards, while the lower end resolves itself upwards" — or briefly: "The two ends of surperfluous intervals tend to move away from each other in their resolution, whereas the two extremes of diminished intervals tend to approach each other;" — or: "the former tend to diverge, whereas the latter tend to converge." The rule, stated in the former, even if, in its universal application, it were as false as the one mentioned in the preceding period, *still would not, at least, be so incorrect.* (Comp. more — over the remark on § 341, p.— , and the remark on § 99, p. 222.)

(3.) *Progression of the independent ninth.*

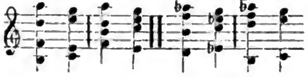
§ 325.

(a.) Restricted progression.

Having thus far considered the progression of the seventh and the third of the principal four-fold chord, we will now turn our attention to the progression of the ninth which is independently added to this harmony.

The independent ninth, whether large or small, tends, at the time of making the next harmonic step, to proceed one degree downwards, whenever the tone of this next lower degree is contained in the following harmony. Thus, for example, in fig. 508 *i*,

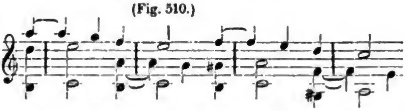
(Fig. 508. i.)



the tone $\bar{\bar{a}}^{\flat}$ very preceptibly tends to go down to $\bar{\bar{g}}$,—and so also in fig. 508, *k* above, the tone $\bar{\bar{a}}^{\flat}$ tends downwards to $\bar{\bar{g}}$.

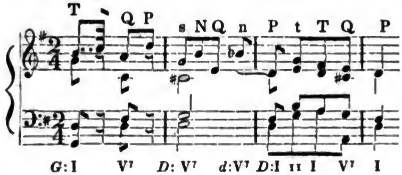
The same species of progression, only retarded, are found in fig. 510:

(Fig. 510.)



An instance, however, in which such a small ninth, at the moment of making the cadence, does not proceed gradually, but arbitrarily by skips, may be seen in fig. 511:

(Fig. 511.) HAYDN.



Added ninths are not likely to occur in false cadences (§ 257, p. 461.) Such a case might perhaps occur in the false cadence V⁷ — VI, or V⁷— VI; but here the tone of the next lower degree is not contained in the second harmony. (§ 326, below.)

---

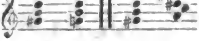
§ 326.

(*b.*) *Free progression.*

The movement of the independent ninth is *free*.

(I.) In cases where the tone of resolution * does not occur in the following harmony. For example, in fig. 512:

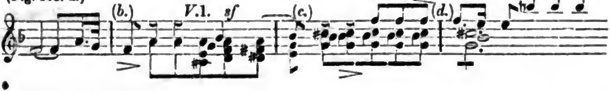
(Fig. 512.)



In the sixth measure of fig. 513 also,

SPONTINI.

(Fig. 513. a.)



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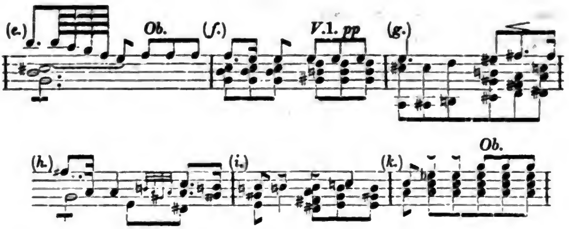
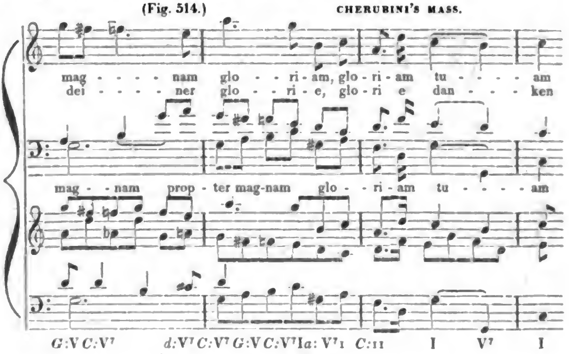
* The tone of resolution is the tone into which some previous discordant tone resolves itself. TR.



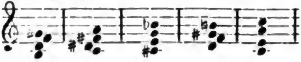
the ninth, ($\bar{\text{b}}^{\flat}$) of the harmony $\mathfrak{A}^7$ proceeds upwards to $\bar{\text{b}}$ as the fifth of the following harmony $\mathfrak{E}^7$.— In fig. 514,

(Fig. 514.) CHERUBINI'S MASS.

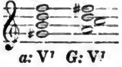

mag - - - - nam glo - - ri - am, glo - ri - am tu - - - - - am
dei - - - - ner glo - - ri - e, glo - ri e dan - - - ken
mag - - nam prop - ter mag-nam glo - - ri - am tu - - - - am
G:V C:V⁷ d:V⁷ C:V⁷ G:V C:V⁷ Ia: V⁷I C:II I V⁷ I

at the commencement of the second measure, the tone a is a large ninth of the harmony $\mathfrak{G}^7$; in the digressive harmonic step which is made from the first to the second eighth, this tone a does not move at all, but remains stationary as a proper fifth of the three-fold harmony of $\mathfrak{D}$. A similar freedom of the ninth is found in figs. 515 and 516 :

(Fig. 515.)

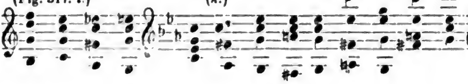


(Fig. 516.)

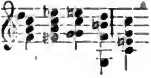


If, in such cases as those occurring at the third chord of fig. 517 *i*, and at the fourth, sixth and eighth of fig. 517 *k*, and also at the second chord of fig. 518,

(Fig. 517. i.)



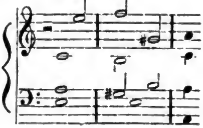
(Fig. 518.)



we regard the tones e and e^{b} as ninths, of a $\mathfrak{B}^{7}$-harmony, we shall find these ninths, on the appearance of the tonic fourth-sixth chord, at one time to ascend and at another to remain stationary.

(II.) The movement of the independent ninth is also free so long as the principal four-fold chord still continues on (without resolving itself into some other chord.) Accordingly, in fig. 519,

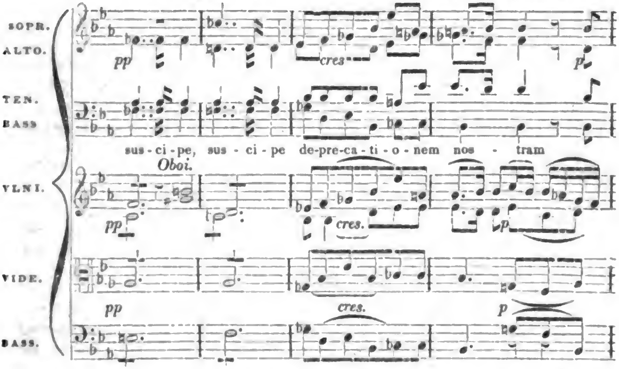
(Fig. 519.)



the tone $\bar{\bar{f}}$ may, without hesitation, skip down to $\bar{g}\sharp$.

So likewise, in the second measure of fig. 520,

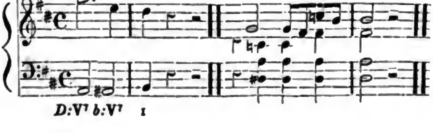
(Fig. 520.) NEP. HUMMEL'S MASS, NO. 1.


SOPR.
ALTO.
pp
cres
p
TEN.
BASS
sus - ci - pe, sus - ci - pe de-pre-ca - ti - o - nem nos - tram
Oboi.
VLNI.
pp
cres.
p
VIDE.
pp
cres.
p
BASS.

the tone $\bar{\bar{c}}^{b}$ of the Soprano voice skips, without hesitation, during the continuance of the principal four-fold chord $\mathfrak{B}^{b7}$ down to $\bar{d}$, (meanwhile, however, the tone $\bar{\bar{c}}^{b}$ of the accompaiment — a tone which continues stationary to the end of the measure, must, at the moment of the harmonic step's being taken, move down to b^{b}.)

So likewise, in fig. 521 *i*,

(Fig. 521. *i*.) (*k*.)



the ninth g̿ moves freely, during the continuance of the harmony, into e̿,—and in fig. 521 *k*, above, the ninth c̄ has a free progression upwards to f♯ during the continuance of the first measure.

The ninths also which occur in figs. 103, p. 196, and 105 — 109, pp. 196 and 197, have a similar free progression.

REMARK.

After the review which we have taken of the cases mentioned in the foregoing sections, the reasons will be quite apparent, why we consider the free addition of a ninth as a peculiar transformation and such added ninth not (as many others have done) as a note of transition,— and also why we regard these transformations as exclusively appropriate to only two harmonies. (Comp. Remark on § 88, p. 208.)

In the first place, it is very easily perceived, that the view of these theorists is incorrect who regard all such ninths as transition tones, or suspensions. Were the above mentioned ninths suspensions, they could move no otherwise than gradually to the next principal tone lying either one degree above or below, but not by skips to a remote interval.— Nor could they proceed chromatically upwards or downwards, or remain unresolved, &c. An interval which has thus a free movement, cannot be reckoned in the class of those tones whose presence is no where justifiable except in case of their immediate connexion with, and resolution into, a principal tone situated on the very next degree,—not in the class of those tones which can exist only as forenotes to an immediately proximate principal one, in which class they would make but an ill figure, deviating as they do from all the laws of progression appropriate to such tones. In order to explain the ninths of the foregoing examples as suspensions and to justify their entire deviation from the laws pertaining to the resolution of suspensions, one must again call in to his aid all those equivocal evasions and technical phrases about elliptic and catachretic resolutions, licenses, &c. !

Now under all these circumstances, it certainly was well to adopt, as we have done, the most simple and natural way on this point, and to recognize such ninths as being independently added to the harmony and thus, in a manner, as holding the attitude of harmonic tones.

But, *secondly*, it will also be readily seen, that such an addition of a ninth can take place only in the case of the principal four-fold chord and in such harmonies as are mentioned in § 89 &c., but not in the case of other harmonies, when it is considered, that every ninth of the fundamental tone of any other harmony can actually never move otherwise than according to those laws which we recognize as the laws of progression for transition-tones. This fact shows, with sufficient clearness, that ninths of the latter description belong by all means to the class of those mere incidental tones from which they differ in no material point, and that it would be very incorrect to speak of the independent ninths of other harmonies, since the reason for which our independent ninths must be recognized as something else than a transition-tone, does not apply to the ninth tone of any other harmony whatever.

(B.) PROGRESSION OF THE INTERVALS OF THE SECONDARY FOUR-FOLD CHORDS.

§ 326½.

It may here be remarked in general, in respect to the doctrine of the resolution of the secondary four-fold chords, that such resolution usually occurs on the lighter portion of the measure, on a part of the measure which is lighter than that on which the dissonant harmony was struck, since, as shown above in §§.114 — 117, pp. 246 — 253, we are inclined to concede the heavier portion of the measure to the striking of the discords. (Comp. remark on § 320, at the end.)

After this general preliminary, we will proceed to examine the various ways in which, in certain cases, one and another interval of the secondary four-fold chords tends to proceed.

(1.) *Progression of the secondary sevenths.*

§ 327.

(*a.*) *Restricted Progression.*

The secondary sevenths, like the *principal* seventh, have a tendency, in many cases, to proceed one degree downwards ; and that too, not as in the case of the former, merely in harmonic progressions in the same scale, but generally *whenever the secondary four-fold chord is followed by any harmony which contains the tone of the next degree below the seventh of the former.*

In order fully to examine the cases in which this downward tendency of the sevenths in question takes place, or the reverse, we will first conceive to ourselves, in general, what harmonies may follow a secondary four-fold chord.

Every secondary four-fold chord may be followed by

((I.)) The three-fold chord situated a fourth higher and belonging to the same scale, (*natural secondary* cadence, § 254, 2, *a*, p. 458 ; § 263, p. 468 ; —) or by

((II.)) Some other three-fold chord belonging to the same scale, (*false secondary* cadence, § 254, 2, *b*, p. 458 ; § 266, p. 471 ; —) or by

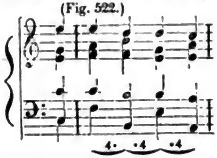
((III.)) Another four-fold chord belonging to the same scale, (*an evitation of a secondary cadence in the same scale*, § 269, p. 474 ; § 270, 2, p. 475 ;) or by

((IV.)) Some harmony belonging to another key, (*an evitation of a secondary cadence by means of a digressive modulation*, § 269, p. 474.)

We will now proceed in the order above proposed, to examine the cases in which the above mentioned tendency of the secondary sevenths takes place, (with the exception, however, of the harmony $^\circ\mathrm{ii}^7$ with an elevated third : this will be expressly treated in § 334.)

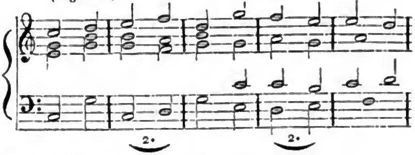
((I)) In the *natural* secondary cadence, the secondary seventh, according to this tendency, proceeds one degree downward, as in fig. 522 :

(Fig. 522.)



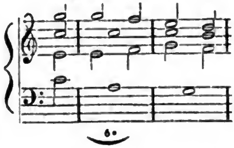
((II.)) Also in the *false* secondary cadences, the secondary sevenths rather incline to move downwards, where the tone situated one degree below occurs in the second harmony. This is the case in the second and sixth harmonic successions in each line of the table in § 266, p. 471, i. e. in all those which consist of the step of a *second* or *sixth* of the fundamental harmony. For examples of the *former* species, see fig. 523 :

(Fig. 523.)



examples of the *second* species are found in fig 524 :

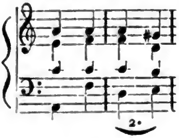
(Fig. 524.



((III.)) Moreover, in *evitations of cadences in the same key*, the secondary seventh exhibits a tendency to the next lower tone, wherever the latter is contained in the following harmony. Such is the case in the first, third and fifth successions of each line in the second table under § 270, p. 475 ; i. e. in all those which consist of the step of a *second*, *fourth*, or *sixth* of the fundamental harmony.

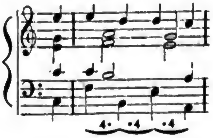
Instances of the progression of the fundamental harmony by steps of a *second* may be seen in fig. 525 :

(Fig. 525.)



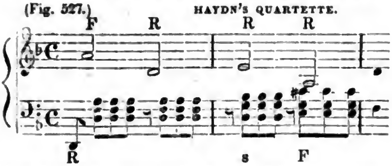
Examples of progressions by steps of a fourth may be found in fig. 526 :

(Fig. 526.)

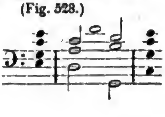


—Meanwhile, however, such examples as those in figs. 527 and 528,

(Fig. 527.)


HAYDN'S QUARTETTE.

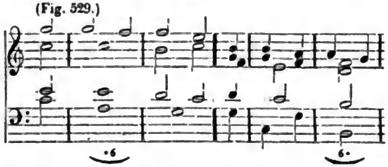
(Fig. 528.)



show also that deviations from this mode of resolution are not of ill effect.

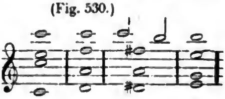
Instances of progressions by steps of a sixth are to be seen in fig. 529 :

(Fig. 529.)



((IV.)) Finally, the gradual downward tendency exhibits itself *whenever the secondary four-fold chord is succeeded by a harmony which belongs to another key and which contains the next lower tone,* for example in fig. 530 :

(Fig. 530.)



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§ 328.

(*b.*) *Free progression.*

In all other cases but those above mentioned the progression of the secondary sevenths is free; and here it is obvious, that

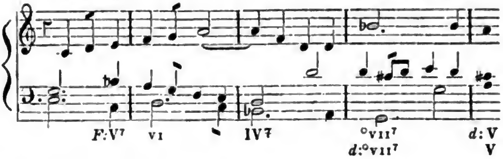
((I.)) the secondary sevenths cannot be resolved into the next lower degree in all those harmonic successions in which the second harmony *does not contain the tone of this degree;* consequently,

((*A.*)) in none of those false secondary cadences which involve a progression of the fundamental harmony by the step of a *third,* a *fifth,* or *a seventh;*

((*B.*)) in none of *those evitations of cadences in the same key* which involve a progression of the fundamental harmony by the step of *a third* or *a fifth;* and likewise

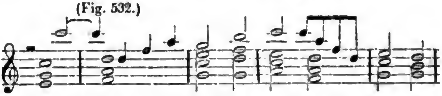
((*C.*)) not in many *digressive harmonic successions.*

((II.)) The secondary seventh is free *so long as no harmonic step is taken* Consequently, in fig. 531, third measure, (Fig. 531.) HAYDN'S CREATION.



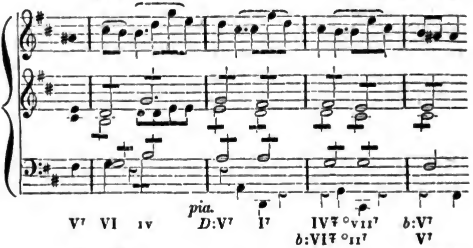
the upper voice makes a skip from the large seventh ā of the harmony **B**$^{\flat 7}$ down to f̄, — and the secondary seventh in fig. 532,

(Fig. 532.)

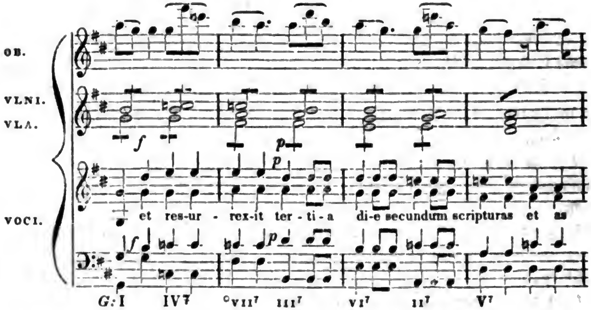


moves, with equal freedom, during the stationary continuance of the secondary four-fold chord. — In like manner also in fig. 533,

(Fig. 533. *i.*) VOGLER'S MASS.



(Fig. 533. *k.*) VOGLER.


OB.
VLNI.
VLA.
VOCI.
f
p
p
f
p
et res-ur - rex-it ter - ti - a di-e secundum scripturas et as
G: I IV7 °vii7 iii7 vi7 ii7 V7

the secondary seventh of the upper voice moves about with entire freedom during the stationary continuance of the four-fold chord. The free carriage of the seventh in this last case, however, is here indeed rendered the more justifiable by the gradual downward progression of the same in the vocal part, and still more by the fact that the two last eighth-notes of the measure in the upper instrumental part may be regarded as intermediately inserted harmonic notes. (§ 314, *C*, p. 522.)

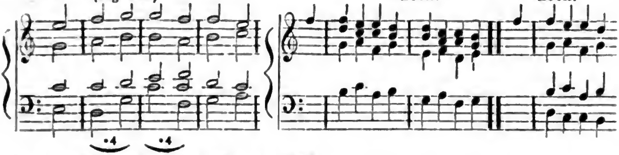
(2.) *Progression of the* THIRD *of the secondary four-fold chords.*

§ 329.

The third of the secondary four-fold chords is, upon the whole, less restricted by the laws of progression, than that of the principal four-fold chord. The third of a secondary four-fold chord moves, namely

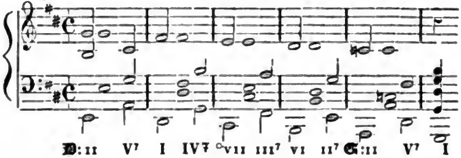
((I.)) in *natural* secondary cadences — at one time gradually downward, as in fig. 534,

(Fig. 534.) KOCH. KOCH.



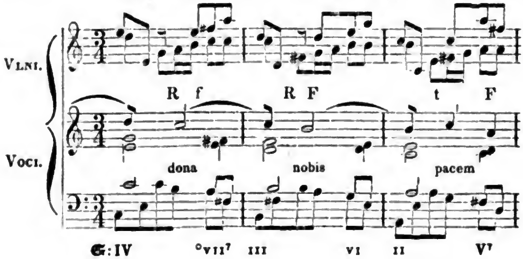
and at another otherwise, as in fig. 535,

(Fig. 535.) BEETHOVEN'S SONATA.



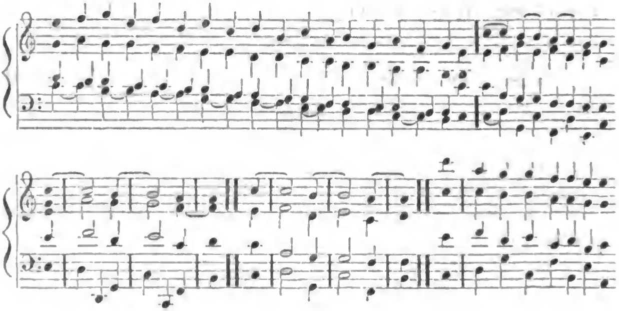
where, from the second measure to the third, the third b of the harmony G^7 skips upwards to the third $\bar{c}$ of the following harmony, — and so also in the following cadences,— or as in fig. 536,

(Fig. 536.) HAYDN'S MASS, NO. 2.



where, in the part of the first violin, the third of the secondary four-fold chord moves downward by a skip. Similar free progressions are shown also by fig. 537 :

(Fig. 537.)



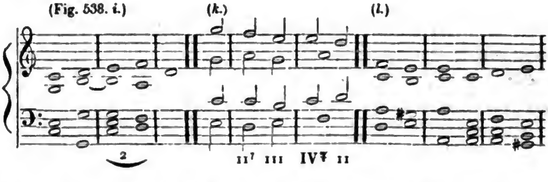
§ 330.

((II.)) As it respects the progression of the third in the *false* secondary cadences, we will again examine the different possible cases severally.

The false secondary cadences result, as we know, from the progression of the fundamental by the step of a second, a third, a fifth, a sixth, or a seventh. (§ 266, p. 471.)

((*A.*)) In steps of a *second*, the third moves at one time gradually upward, as in fig. 538 *i*,

(Fig. 538. *i.*)



and at another, otherwise, as, for example, in fig. 538 *k* and *l;* above.

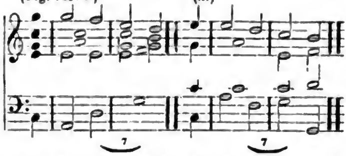
((*B.*)) In steps of *a third*, the gradual ascent of the third is impossible, because the tone of the next higher degree is *not contained* in the second harmony.

((*C.*)) The same is true of steps of *a fifth*, and

((*D.*)) So also of steps of a *sixth*.

((*E*)) In steps of *a seventh*, the third at one time moves gradually downward, as in fig. 539 *i*,

(Fig. 539. i.) (k.)



and at another upward, as in fig. 539 *k*, above.

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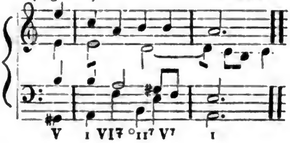
§331.

((III.)) *In evitations of cadences in the same scale*, the third moves at one time gradually upward, as from ā to b̄ in the upper voice of fig. 540,

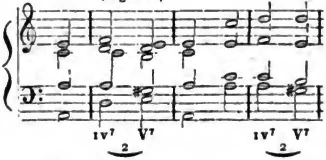
(Fig. 540.) VOGLER.



and at another time otherwise, as, for example,

((*A.*)) in progressions of the fundamental harmony by the step of *a second*, fig. 541,

(Fig. 541.)

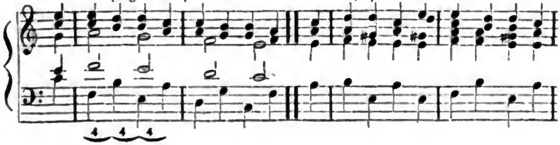


where, in the upper voice, the small third f̄ of the harmony 𝔇^7, in the evitation IV^7 — V^7, proceeds upwards ;

((*B.*)) in progressions by the step of *a third*, the gradually ascending resolution is impossible.

((*C.*)) Also in those evitations of cadences in the same scale which are made by the progression of the fundamental harmony by *fourths*, it is usual often for the third of the secondary four-fold chord to move freely. For example, in fig. 542 *i*,

(Fig. 542. i.) (k.)

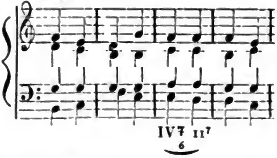


the third of each secondary four-fold remains stationary as a preparation of the following seventh: Such is also the case in fig. 542 *k*, p. 557.

((*D.*)) Progressions by skips of *a fifth*, as evitations of secondary cadences, are not likely to occur.

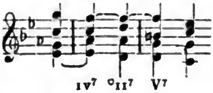
((*E.*)) In progressions by steps of *a sixth*, the gradual upward progression of the third is again impossible. See, for example, fig. 543,

(Fig. 543.)



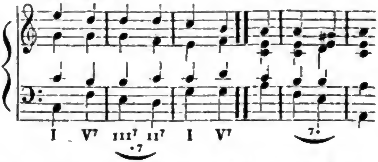
where, in the middle voice, the third a of the chord $\mathfrak{F}^7$ in the harmonic succession IV^7 — II^7 remains stationary.—See also fig. 544:

(Fig. 444.)



((*F.*)) Progressions of the fundamental harmony by steps of *a seventh* also are not likely to occur as evitations of secondary cadences. If we regard fig. 545 *i*

(Fig. 545. *i.*) (*k.*)



as an example of such an harmonic succession, we find in it a case where the proper third of the third chord moves downward. The same is true also of fig. 545, *k*, above.

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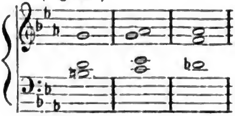
§ 332.

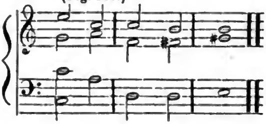
((IV.)) Moreover, in *digressive* fundamental successions, the third of the secondary four-fold chords will not readily be found to proceed otherwise than gradually upwards, as, for example, fig. 546,

(Fig. 546.)



except in case the tone of resolution *is not contained* in the second harmony. as in fig. 547,

(Fig. 547.)



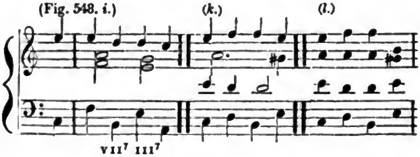
where the third of the secondary four-fold chord of the second degree of the major key does not proceed upwards one degree in the following harmonic step, but remains stationary on the same degree, with a mere chromatic elevation.

(3.) *Progression of the* FIFTH *of the secondary four-fold chords.*

§ 333.

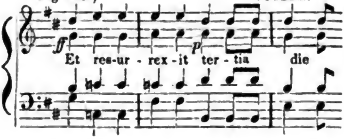
The *fifth* of the secondary four-fold chords, in general, exhibits no particular tendency to be resolved in any one direction rather than another; except that in those four-fold chords which have the *small* fifth, (namely in those of the seventh degree in Major and of the second degree in Minor) this small fifth for the most part inclines to move downwards in the progression of the harmony, as, for examples in fig. 548 *i* and *k*,

(Fig. 548. i.) (k.) (l.)



and that too even if it were to descend by *a skip*, as in fig. 548 *l*, above, (and also fig. 508, p. 546.) This fifth very seldom tends *upwards;* in fig. 549, however,

Fig. 549.) VOGLER.



an example of this kind may be found in the progression of the Tenor from c̄ to d̄, — an example which is not likely otherwise to occur.

(C.) Appendix.

Progression of the intervals of the principal four-fold chord with lowered fifth or of the four-fold with small fifth and elevated third.

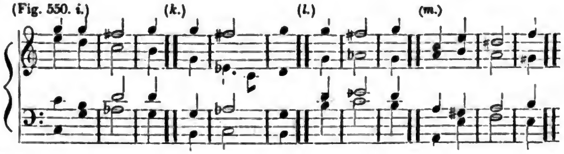
§ 334.

Thus far we have left unnoticed the progression of the intervals of those chords which we have (in §§ 89 — 96, pp. 211 — 220) regarded as springing from a four-fold chord with lowered fifth or from a four-fold chord with small fifth and arbitrarily elevated third, in order that we might make them a distinct subject of consideration afterwards. To this subject we will now turn our attention.

It is first of all to be remarked, in general, of the intervals of these chords, that almost entirely the same laws of progression apply to them *as to those of the principal four-fold chord*, as will appear from the following considerations.

(1.) When the harmony in question is followed by a natural cadence, as in fig. 550 *i*

(Fig. 550. *i.*)

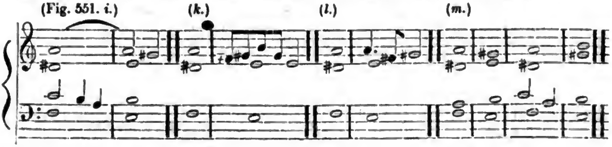


then

(*a.*) *the seventh*, precisely like a principal seventh, exhibits a tendency to move one degree downwards. Hence,

((*A.*)) the seventh in fig. 550, above, is found, according to this tendency, everywhere to descend. This resolution is found retarded in fig. 551 *i*;

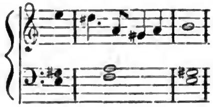
(Fig. 551. *i.*)



interrupted by a note foreign to the harmony in 551 *k* above; — both retarded and interrupted in fig. 551 *l*, above.

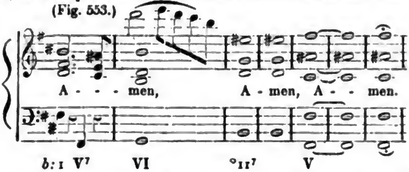
((*B.*)) *Deviations* from this normal progression are most free from liability to error in middle voices, — especially when the seventh occurs doubled, as in fig. 550 *k* and *m* above, and fig. 551 *m* above, and fig. 552:

(Fig. 552.)



— In fig. 553, the skip of the Base from b to f♯ is rather odd in its effect.

(Fig. 553.)

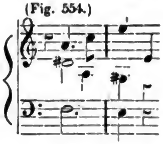


(*b.*) *The third* moves, in the natural cadence, as already observed in the principal four-fold chords, not easily otherwise than to the fundamental tone of the second harmony, as the above examples every where show.

(*c.*) *The fifth* has the peculiarity of inclining to move downward one degree in the harmonic step now under consideration, as, for example, in all the cases of figs. 550 and 551, p. 560; and it sounds rather odd to hear this interval in the Alto of the above mentioned fig. 553, p. 560 proceed a superfluous second upwards.

(*d.*) When *a ninth* is added to the chord in question, it has also a tendency to move gradually downward, as in all the examples quoted above; though even here sometimes *another* progression takes place, as, for example, in fig. 554,

(Fig. 554.)



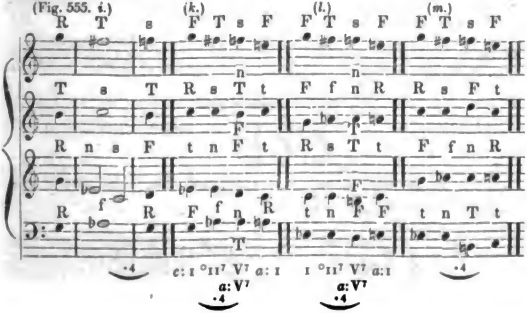
where the ninth $\bar{\bar{c}}$ does not proceed gradually downwards but makes a skip upward to $\bar{\bar{e}}$.

§335.

(2.) When the harmony in question is followed by *a four-fold chord situated a fourth above*, we hear

(*a.*) the seventh, at one time, proceed one degree downward, as in fig. 555 *i* — *l*,

(Fig. 555. *i.*)


(k.)
(l.)
(m.)
R T s F T s F F T s F F T s F
n
n
T s T R s T t F f n R R s F t
F
F
R n s F t n F t R s T t F f n R
f
F
R f R F f n R t n F F t n T t
T
·4
c: I °II7 V7 a: I
a: V7
·4
I °II7 V7 a: I
a: V7
·4
·4

and at another upward, as in the Alto of fig. 555 *m* above, and in the Tenor of fig. 555 *i*, p. 561.

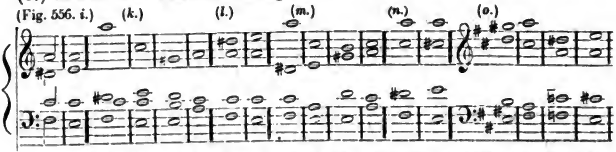
(*b.*) *The third*, in these cases, most conveniently moves down to the tone of the same degree chromatically lowered, inasmuch as this tone occurs in the next following chord. The progression in this case, like the similar one already mentioned in § 325, (II.), is designed to avoid a squinting position (§ 490. Examples are found in fig. 555, p. 561.

(*c*) *The fundamental fifth* proceeds most naturally one degree downward, as in fig 555 *i*, p. 561; unless it should remain stationary at a small ninth of the following harmony, as in fig. 555 *k*, p. 561, where the tone a^b, in the Base voice, continues stationary from the second chord to the third,— as does also the tone a^b in the Alto voice in fig 555 *l*, p. 561, and so likewise in the Tenor voice in fig. 555, *m*, p. 561.

(*d.*) *The ninth*, on the contrary, resolves itself at one time gradually downwards as in fig 555 *l*, p. 561 the tone e^b in the Base goes down to d, and in fig. 555 *k* p. 561, the tone $\bar{e}^b$ in the Tenor resolves itself into $\bar{d}$; — and at another it takes a different progression, as in fig. 555 *m*, p. 561 where the Base makes a skip from e^b to B.

§ 336.

(3.) In such cases as occur in fig. 556,



where, namely after the chord in question, the step of a seventh is made either to the previous or to a new tonic harmony,

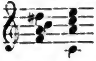
(*a.*) *the seventh* cannot indeed go one degree downward, because such tone of resolution does not occur in the following chord :

(*b.*) *The third*, on the contrary tends here also to move one degree upwards, as is every where the case in fig. 556, above;

(*c.*) *The fifth*, in all these examples, exhibits a downward tendency.

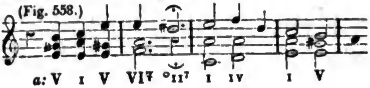
Kirnberger brings forward an instance of a deviation from this rule in fig. 557;

(Fig. 557.) KIRNBERGER.



but one will scarcely find in this example very much to please the ear. Such a progression as occurs in fig. 558,

(Fig. 558.)



might rather perhaps be justifiable on the ground of the hold which takes place between the two harmonies. (§§ 241, No. 7, p. 422.)

(*d.*) *The ninth* moves freely in all these cases, at one time remaining stationary, and at another skipping either up or down, as in fig. 556 *i* — *m*, p. 562.

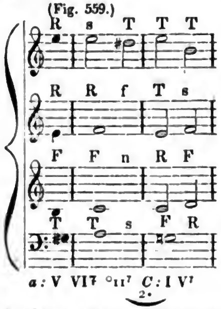
It is only in such cases as occur in fig. 556 *n* and *o*, p. 562, cases in which the next following chord contains the tone of the same degree, chromatically elevated, that the ninth cannot well move otherwise than into this tone situated a small second above. (§ 490.)

§ 337.

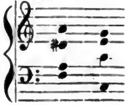
(4.) *Also in other digressive harmonic progressions.*

(*a.*) *the seventh* tends to resolve itself gradually downward whenever such tone of resolution is to be found in the following chord, as, for example in figs. 559 and 560:

(Fig. 559.)



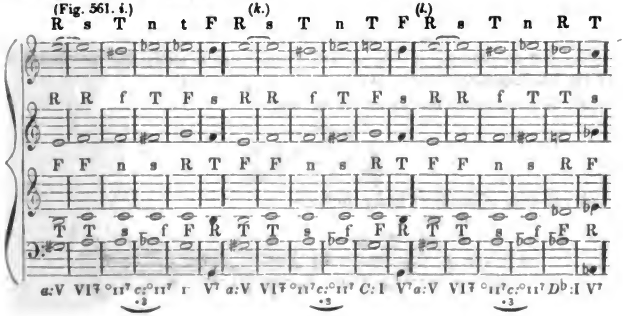
(Fig. 560.)



(*b.*) *The third* here also retains its tendency to proceed a small second upward, as in figs. 559 and 560 above; unless this tone of resolution should be wanting in the following chord.

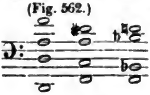
In fig. 561, for example,

(Fig. 561. *i.*)


(k.)
(l.)
R s T n t F R s T n T F R s T n R T
R R f T F s R R f T F s R R f T T s
F F n s R T F F n s R T F F n s R F
T T s f F R T T s f F R T T s f F R
a:V VI7 °II7 c:°II7 I V7 a:V VI7 °II7 c:°II7 C:I V7 a:V VI7 °II7 c:°II7 Db:I V7
·3
·3
·3

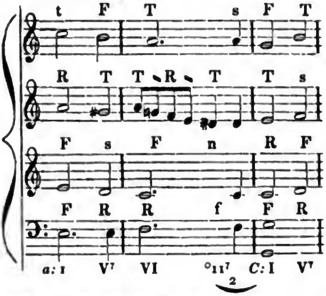
in the fundamental progression from the third measure to the fourth, the upper voice clearly cannot proceed from the tone d̿# to e̿, because no e occurs in the second harmony. And it would be equally impossible also, in the progression from the fourth to the fifth measures of fig. 461 *l*, above, for the Alto to ascend from f̄# to ḡ. — So also in fig. 562, &c. :

(Fig. 562.)



(*c.*) *The fifth*, on the contrary, does not always, in such successions of chords, necessarily proceed a small second downward, but also sometimes upwards, as it does in the Base in fig. 563,

(Fig. 563.)



or as it uniformly does in the second voice in fig. 561, page 563.

(*d.*) *The ninth*, in such cases, for the most part continues stationary, as in figs. 559, 561, and 563, pp. 563 and 564.

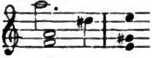
The progression of the ninth is free in all cases where the following harmony does not contain the tone of the next lower degree.

§ 338.

(5.) But in general, *so long as no harmonic step is made*, the movement of all the aforementioned intervals, is *free* as may be seen.

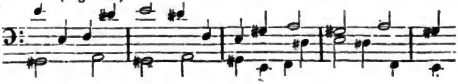
(*a.*) in the case of *the seventh* in fig. 564, —

(Fig. 564.)



(*b.*) in that of *the third* in fig. 565, —

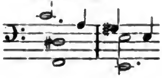
(Fig. 565.)



(*c*.) in that of *the fifth* in fig. 465, above, —

(*d*.) in that of *the ninth* in fig. 566 :

(Fig. 566.)



DIVISION III.

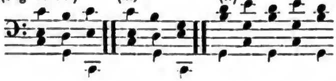
PROGRESSION OF THE INTERVALS OF THREE-FOLD CHORDS.

§ 339.

The progression of the intervals of three-fold chords is almost universally free. I have been able to discover only a few cases in which these intervals manifest a perceptible tendency to move in one certain direction. The cases of this kind, most worthy of remark, are as follows :

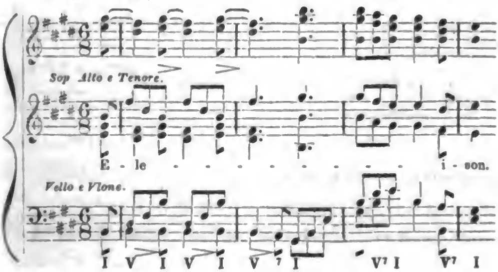
The third of the dominant three-fold chord has nearly the same tendency as that of the principal four-fold chord, to proceed one degree upward in the harmonic step V — I or V — I, as may be seen by comparing fig. 567 *i* with fig. 567 *k :*

(Fig. 567. i.) (*k*.) (*l*.)



It is, however, sometimes practicable, especially in middle voices, to carry this third by a skip three degrees downward, as in fig. 567 *l*, above. and in the Soprano voice of fig. 568.

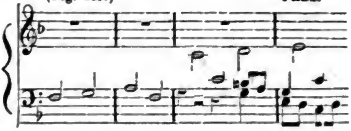
(Fig. 568.) VOGLER.



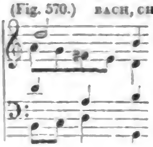
Andante. Violini.
Sop Alto e Tenore.
E - le - - - - - - - - - - i - son.
Vello e Vlone.
I V I V I V 7 I V7 I V7 I

and also with the insertion of an intermediate note, as in figs. 569 and 570:

(Fig. 569.) FREI.

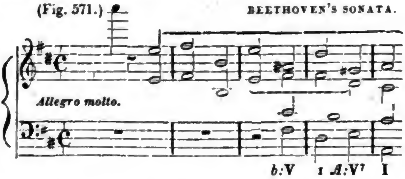


(Fig. 570.) BACH, CHORAL.



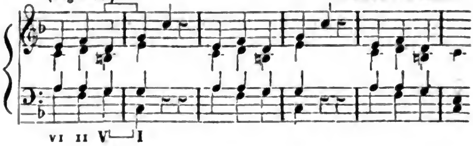
Still other progressions of the subsemitone by skips may sometimes also be adopted with good effect. Thus, for example, in fig. 571,

(Fig. 571.) BEETHOVEN'S SONATA.



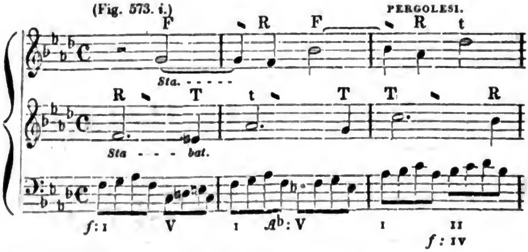
the tone $\bar{a}^b$ skips upwards to $\bar{\bar{d}}$; — so in fig. 572,

(Fig. 572.) MOZART'S FIGARO.



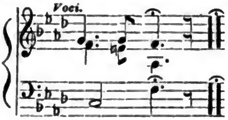
the tone b skips up to $\bar{c}$, — and in fig. 573 i,

(Fig. 573. i.) PERGOLESI.



in passing from the first to the second measure, the tone $\bar{e}$ makes a skip upward to $\bar{a}^b$, and subsequently the tone $\bar{g}$ goes up to $\bar{\bar{e}}$.

An example less worthy of imitation, perhaps, occurs also in fig. 573 *k*, (Fig. 573 *k.*) PERGOLESI'S STABAT MATER.

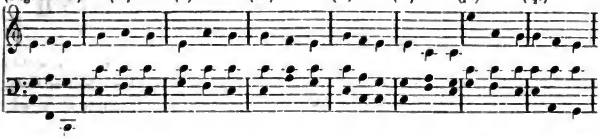


where, in the second vocal part, the tone $\bar{c}$ skips down to $\bar{a}^\flat$.

§ 340.

In like manner as the third of the dominant three-fold chord, as above mentioned, most naturally tends, at the moment that the fundamental harmony accomplishes the step of a fourth V — I or V — I, to move one degree upward, so also a similar tendency of the third of the tonic harmony takes place also in the step of a fourth I — IV or I — IV, namely a tendency either to move one degree upward, as in fig. 574 *i* and *k*,

(Fig. 574. *i.*) (*k.*) (*l.*) (*m.*) (*n.*) (*o.*) (*p.*) (*q.*)



or at least to move upward by a skip, as in fig. 574 *l* and *m* above; — but not downward, as in fig. 574 *n* and *q* above. This last progression is, for the most part, admissible only in middle voices, or, if it occurs in a principal voice, it always has something unusual and queer in its effect.

§ 341.

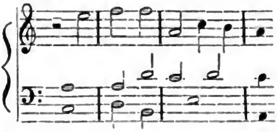
This little is nearly all of any considerable importance which I found myself able to say in relation the definite tendency of the intervals of three-fold chords. A great number of individual remarks might indeed be passed upon the progression of this or that interval of this or that harmony in this or that case. But these are all too specific, and the infinite multiplicity of them would either fill a thick and tedious volume, or if, in pursuance of the common method. we were to take them in the gross and embody them in a few general principles, the latter would be as false and deceptive as are so may other general rules of the same stamp whose incorrectness we have had occasion to become acquainted with in the course of our previous inquiries.

REMARK.

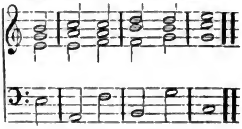
Thus, for example, the circumstance that in the progression of the fundamental harmony by the step of a fourth, the third of the three-fold chord of the fifth or the first degree inclines to ascend one degree, (§§ 339 and 340, pp. 565 and 567,) has induced a theorist at once to lay it down as a rule, that wherever a three-fold chord goes up a fourth or down a fifth to another three-fold chord, its third must be treated in the same manner as the leading note of the principal four-fold chord, i. e. must be made to ascend one degree. See A. F. C. Kollmann's *Practical Guide to Thorough-Bass, Chapt.* 8, § 3 : "Where the fundamental concord ascends four or five degrees to another fundamental concord, its third must be treated as a leading note in the chord of the seventh"; — a position which is refuted by the very first glance at the examples heretofore quoted. (Fig. 567, 568 — 573, 574 *l* — *q*. pp. 565 — 567.

Of a similar character is the rather commonly received doctrine that the fifth of a diminished three-fold chord must always be resolved one degree downwards; the very opposite of which so plainly appears from the examples in fig. 576,

(Fig. 576. *i*.)



(Fig. 576. *k*.) KIRNBERGER.



and in fig. 506. (Comp. the remark on § 324, p. 544.)

After all, I pass over a host of other like rules current among musical teachers, because I am already too weary of refuting obvious false doctrines over which a conquest is but too easily won and which would long since have been out of vogue, if, instead of forever implicitly re-echoing them, musicians had only remembered to institute the inquiry, whether that which had been taught was true? an inquiry, which it would seem, the readers of such theorists hitherto have never allowed themselves to propose. — (Comp. remark on § 99, p. 222.)

DIVISION IV.

PROGRESSION OF THE TRANSITION-TONES.

§ 342.

The progression of transition-tones rests upon the general principle, that every such tone, as a secondary tone to its principal, tends to resolve itself into the latter.

The more specific development of this principle will form a part of the following eighth chapter.

CHAPTER VIII.

TRANSITION-TONES.

DIVISION I.

THEIR NATURE.

(A.) IN GENERAL.

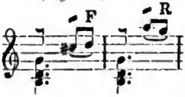
§ 343.

In treating of the transformation of harmonies (§ 96), we spoke in general terms of the doctrine of transitions, without, however, exhausting the subject; since it would have been necessary to suppose a previous acquaintance with too much of the doctrine of keys, of fundamental progressions and of modulation, and even of the progression and resolution of harmonic intervals. But now, having gone over all these matters, we can, without difficulty, treat the subject of transitions, both in a general point of view and in reference to their particular progressions.

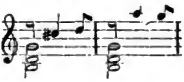
The doctrine of transitions rests, as we have already remarked in the place above mentioned, on the following general principles.

A voice, immediately before giving an harmonic tone, may first give a tone which is a large or a small degree higher or lower, even though it be a tone foreign to the harmony. In fig. 577,

(Fig. 577.)



(Fig. 577½.)

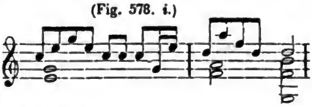


the upper voice, before giving the fundamental fifth $\bar{d}$, gives the $\bar{\bar{c}}\sharp$ immediately preceding it, which does not belong to the fundamental harmony 𝕲; so too, in the next measure, the tone $\bar{\bar{a}}$, a tone foreign to the harmony, is prefixed to the fundamental tone $\bar{\bar{g}}$. The voice, as it were, goes through the foreign tone $\bar{\bar{c}}\sharp$ to the harmonic tone $\bar{d}$, and, similarly, through $\bar{\bar{a}}$ to $\bar{\bar{g}}$. Accordingly, such a foreign tone, through which a voice proceeds to another tone, is called by the general term *transition-tone, transition*, or *transition-note*; and sometimes also *fore-note*, on account of its being struck before the principal tone. It is, therefore, in its own nature, an unessential tone, a tone not necessarily belonging to the harmony, is no harmonic interval, but is a mere accidental melodic ornament. It is simply a piece of melodic embroidery, not belonging to the fundamental harmony, a mere subordinate tone to the one to which it is prefixed, which latter is, therefore, properly termed in contradistinction to it, the *principal tone, principal note*, or *essential note.* In short, a transition is nothing more nor less than a tone foreign to the harmony, interwoven into the texture of a voice, a tone whose existence has reference only to the following one. That it is always a *dissonant tone*, scarcely needs to be remarked. (Comp. §§ 96 — 99, pp. 220 — 227. See also § 383.)

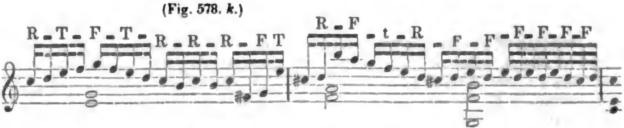
Before going farther into the doctrine of transitions, we will first improve our acquaintance with them by means of some additional examples.

In Fig. 778 *k*,

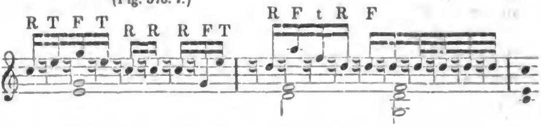
(Fig. 578. *i*.)



(Fig. 578. *k*.)


R - T - F - T - R - R - R - F T
R - F - t - R - F - F - F - F - F - F

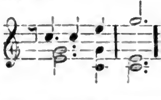
(Fig. 578. *l*.)



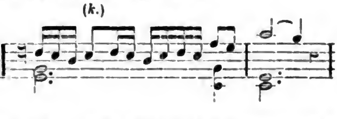
the second tone $\bar{\bar{d}}$ of the upper voice evidently does not belong to the harmony 𝕮. Hence it does not constitute a harmonic interval, and its existence can be explained and justified only by regarding it as a transition to the following harmonic tone $\bar{\bar{e}}$. In like manner, the $\bar{\bar{f}}$ between $\bar{\bar{e}}$ and $\bar{\bar{g}}$ is to be explained and justified only as being an accessory tone to the following $\bar{\bar{g}}$;—and in a similar manner are to be explained all the remaining tones in this example which are marked by diagonal strokes, all being only secondary tones, mere ornaments foreign to the harmony and incidental garnishings of the principal tones that come after them. Thus the entire phrase *k* is nothing but a dressing up of the phrase *i*, (which consists solely of tones belonging to the harmony,) and is produced by a melodic embellishment of the upper voice. If we suppose these notes to be absent, there will remain only the dry skeleton *l*.

Such too is the case with the phrase in Fig, 579 *i*,

(Fig. 579. *i*.)

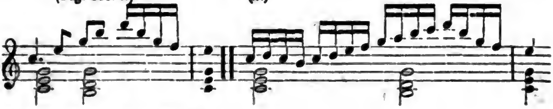


(*k*.)



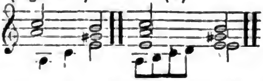
consisting solely of harmonic notes, and which in *k* is interwoven with transitions in the upper voice. A similar relation exists between the phrases 580 *i* and *k*,

(Fig. 580. i.) (k.)



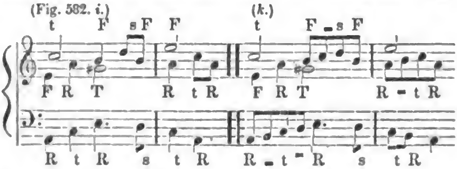
and also between 581 *i* and *k*,

(Fig. 581. i.) (k.)



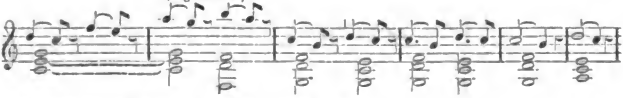
where transitions appear in the bass voice. In like manner, Fig. 582 *i*

(Fig. 582. i.) (k.)



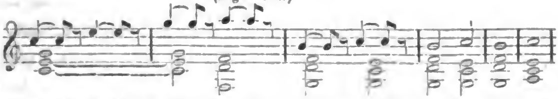
consists of harmonic notes, while in *k* transitions are interwoven through all the three voices. So too Fig. 583 *k:*

(Fig. 583. k.)



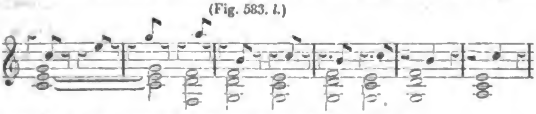
is a mere embellishment of the phrase 583 *i*,

(Fig. 583. i.)



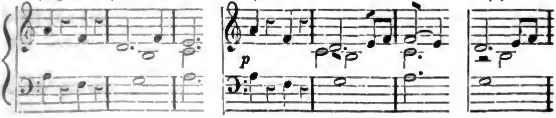
which consists exclusively of harmonic tones. This, on being deprived of its transient ornaments, appears again as a bare skeleton, as in fig. 583 *l:*

(Fig. 583. l.)



very similar to the example just adduced is Fig. 584 *k*,

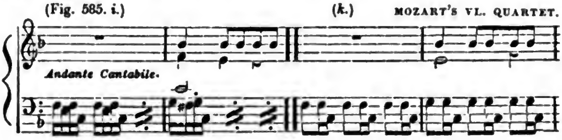
(Fig. 584. i.) MOZART. (k.) (l.)



as is shown by a similar dissection of it in fig. 584 *i* and *l*, page 571.

Fig. 585 *i*, *k*, is of a similar kind:

(Fig. 585. i.) (*k.*) MOZART'S VI. QUARTET.



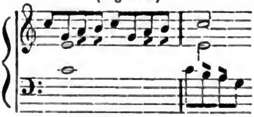
(B.) TRANSITIONS OF A SUBORDINATE RANK.

§ 344.

In like manner as an essential tone of a harmony may be preceded by a transition-tone, so also may every transition-tone itself be preceded by another and subordinate transition-tone.

This last will then appear as a transition to a transition, a *transition of the second grade*, a note subordinate to a subordinate note; which latter is consequently to be regarded in relation to the former as a principal note, that is to say, as a *principal note of the second rank*. *E. g.* in Fig. 586,

(Fig. 586.)

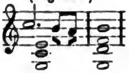


the tones ā and b̄ are foreign to the fundamental harmony 𝕮, and their presence can be justified only by considering the b̄ as a transition to c̿, and the ā again as a transition to the transition b̄. Consequently b̄ is here a transition of the first grade and subordinate to c̿; while ā is subordinate to the subordinate note b̄, and is thus a transition of the second grade. Thus, b̄, although in reality and in relation to c̿ a subordinate note, is a principal note in relation to the subordinate note of the second grade ā, or, in other words, is a principal note of the second rank. In like manner, the tone a in the second measure of the same example appears as a transition to g, and b again as a transition to the transition-tone a.

It will readily be perceived, that, whenever the distance between two intervals separated by a fourth, e. g. from the fifth of a three-fold chord upwards to its key-note, or from the latter downwards to the former, is to be filled out with intermediate notes, *two* such transition tones will be required, the first of which will always be a transition of the second rank.

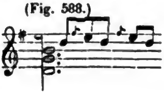
Such transitions of an inferior rank occur also in other cases; as e. g. in fig. 587.

(Fig. 587.)



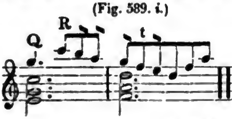
the tones $\bar{b}$ and $\bar{a}$ (viz. $\bar{a}$ as transition to the following harmonic tone $\bar{b}$, and the first $\bar{b}$ as a transition to the transition-tone $\bar{a}$); and so also in fig. 588,

(Fig. 588.)

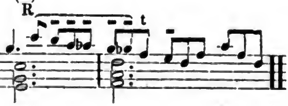


the tones $\bar{\bar{f}}\#$ and $\bar{\bar{e}}$ — the latter as a subordinate tone to $\bar{d}$, and $\bar{\bar{f}}\#$ as subordinate to the tone $\bar{\bar{e}}$. In fig. 589, *i*,

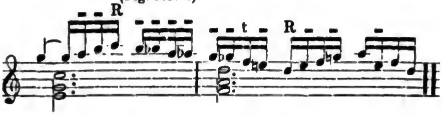
(Fig. 589. *i.*)



(*k.*)



(Fig. 589. *l.*)



there is a transition of even a *third* grade; namely the $\bar{\bar{g}}$ of the second measure as a transition to the harmonic tone $\bar{\bar{f}}$ — the $\bar{\bar{a}}$ as a transition of the second grade to $\bar{\bar{g}}$ — and the $\bar{b}$ as a transition *of the third* grade to the transition of the second grade $\bar{\bar{a}}$.

DIVISION II.

DIFFERENT WAYS IN WHICH TRANSITION-TONES MAY OCCUR.

§ 345.

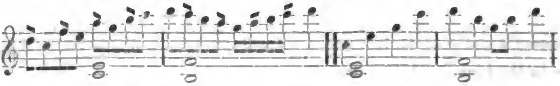
Having exhibited in the preceding section the nature of transition in general, and of transitions of the first, second, and even still subordinate grades in particular, we will now investigate and distinguish more precisely the several ways, how, and circumstances in which, transitions may occur; and will likewise endeavour to ascertain how far transitions, under such and such circumstances, will sound better or worse, pleasing or unpleasing to the ear.

(A.) TRANSITIONS TO INTERVALS OF THE PRESENT OR OF THE FOLLOWING HARMONY.

§ 346.

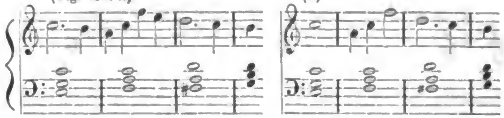
A transition-tone is a transition *to an interval of the present harmony* or to one of the *following harmony;* or, in other words, the principal note to which the transition-tone relates, is either an interval of the harmony during the continuance of which it is heard as a subordinate tone, or it is an interval of the harmony which follows. In fig, 590 *i*,

(Fig. 590. *i.*) (*k.*)



the first tone $\bar{\bar{d}}$ is a transition to $\bar{\bar{c}}$, that is, to the fundamental tone of the harmony 𝕮 during whose continuance the $\bar{\bar{d}}$ makes its appearance. In like manner, all the remaining transitions of this example are transitions to intervals of that harmony during which they make their appearance; thus the tone $\bar{\bar{f}}$ is a transition to $\bar{\bar{e}}$, which latter is a fundamental third of the harmony 𝕮 during which the $\bar{\bar{f}}$ is heard as a transition, &c. In Fig. 591,

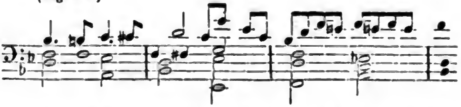
(Fig. 591. *i.*) (*l.*)



on the contrary, the tone $\bar{b}$ is a subordinate tone to $\bar{a}$, which latter is an interval, not of the present harmony 𝕮, but of the following harmony 𝕱; and so too in the second measure, the tone $\bar{\bar{e}}$ forms a transition to the fundamental tone $\bar{\bar{d}}$ of the next following chord 𝕯.

So likewise in fig. 592,

(Fig. 592.)



the tone b constitutes a transition to the tone $\bar{c}$ of the following chord 𝕱; $\bar{c}$# is a transition to $\bar{d}$, the third of the following harmony 𝕭♭; and f♯ is a transition to g, the fifth of the following harmony 𝔠.

§ 347.

The difference between the two species of transition is as follows. Transitions to intervals of the present harmony have place where otherwise their principal tones should stand, as will appear on a comparison of *i* and *k* of the preceding fig. 590, p. 574. They, accordingly, represent for a moment their principal tone, they perform for a while its office, and may therefore properly be termed *representative tones, representative intervals* (or rather not *intervals* but *representatives* of intervals); or, as transitions are always dissonances (§§ 101, 343), they may likewise be called *representative dissonances*,—although we shall presently find that usage has restricted this appellation to a *particular species* of such transitions (§ 430 No. 1). A transition, however, to an interval of the following harmony could not, in like manner, be called a representative tone. Thus it would not be proper to say that $\bar{b}$ in the preceding fig. 591, p. 574, supplies the place of its principal tone $\bar{a}$; for, where the transient $\bar{b}$ stands, its principal tone $\bar{a}$ would by no means have a place, since it does not belong to the harmony 𝕮 at all. The tone $\bar{b}$, therefore, cannot be here regarded as representing $\bar{a}$, and consequently cannot be called a representative tone,—neither can $\bar{\bar{c}}$ be called a representative of the tone $\bar{d}$

---

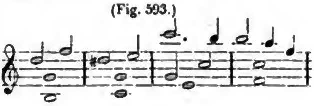
§ 348.

The division of passing notes into transitions to intervals of the present and of the following harmony, may be applied also to *transitions of an inferior grade*. In the preceding fig. 586, p. 572, the transitions $\bar{a}$ and $\bar{b}$ of the first and second rank both relate to the harmonic tone $\bar{\bar{c}}$, which is an interval of the same harmony during the continuance of which the transitions are heard; and this applies to the tone b and a of the second measure also. On the contrary, in fig. 587, p. 573, the transition-tones b and a relate to the tone b of the following measure, and, hence, to an interval of the following harmony $\mathfrak{G}^{7}$. So too in the preceding fig. 589 *i*, p. 573, the transitions $\bar{\bar{b}}$ and $\bar{\bar{a}}$ ultimately relate to the tone $\bar{f}$, which constitutes a part only of the following harmony *d*; and the same remark applies to tones $\bar{\bar{b}}$, $\bar{\bar{a}}$, $\bar{\bar{a}}^{b}$, in *k*. Accordingly, in *k* the three last eighth-notes of the first measure are transitions to the fundamental third f of the following harmony 𝔡, while the first two of the following measure are transitions to an interval of that harmony during whose continuance they appear. That is to say, they all relate, as has several times been observed, to the single harmonic note $\bar{f}$, to which they mediately or immediately incline. Consequently, they are all immediate or mediate transitions to this tone f, which is a harmonic interval of the harmony 𝕯 that appears in the second measure. But only the tones $\bar{\bar{g}}$ and $\bar{\bar{g}}^{b}$ sound during the harmony 𝔡, and therefore these only are grace-notes to an interval of the harmony during which they are produced; while, on the contrary, $\bar{\bar{b}}$, $\bar{\bar{a}}$, $\bar{\bar{a}}^{b}$ sound during the harmony 𝕮, to which the tone $\bar{f}$ does not belong at all but forms a part of the following harmony *d*. In fig. 589, *l*, p. 573, $\bar{b}$, $\bar{b}^{b}$, $\bar{a}$, $\bar{a}^{b}$ constitute a transition to the following harmony. (Comp. § 449.)

§ 349.

We may remark, in passing, that an interval whose place is occupied for awhile by a representative tone, *is not to be considered as omitted* during this time (§ 71); and consequently, e. g. in fig. 593,

(Fig. 593.)



where, during the entire first half of the second measure, the third of the tonic harmony is not heard, but only its representative tone $\bar{d}$♯, there is nothing contradictory to the rule *of omission* stated in § 73.

(B.) SHORT AND LONG TRANSITIONS.

§ 350.

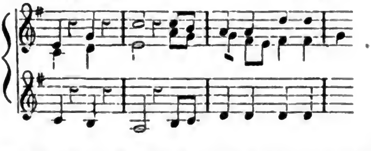
Transitions are sometimes of short, and at other times of long duration; or, in other words, the principal note either appears directly after the subordinate note, or it remains longer absent.

In the examples already cited, we have seen, for the most part, brief transitions, consisting of sixteenth or eighth notes. The transitions of the first, second and third measures of fig. 583 *k*, p. 571, are, however, of longer duration; and those of the fifth and sixth measures are longer still, as also those in fig. 584 *k*, p. 571.

§ 351.

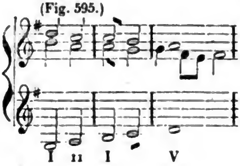
A transition is, of course, more sensible and more striking, the *longer it lasts;* that is to say, the longer the principal tone to which it relates remains absent; while transitions which would otherwise be disagreeably conspicuous, are prevented from offending the ear by the shortness of their continuance. Thus, for instance, Mozart, in the quintet of the second act of the Zauberflöte, wrote, *without hesitation*, the transitions in fig. 594,

(Fig. 594.) MOZART.



which are perfectly similar to the much more harshly sounding ones in fig. 595, but which, from being passed over so quickly, in the former case, produce there a by no means disagreeable effect.

(Fig. 595.)



(C.) LIGHT AND HEAVY TRANSITIONS.

§ 352.

A second and not unimportant distinction between transitions, depends on whether the subordinate note appears on a heavier division of the measure than the principal note, or on a lighter one.

In fig. 578 *k*, p. 570, in the first measure, all the transitions are intrinsically lighter than the harmonic notes, while in the second measure the contrary is the case. In the foregoing fig. 584 *k*, the transient $\bar{c}$ is heavier than the following b, &c.

Many teachers consider the term transition-note as properly applicable to such only as occur on lighter parts of the measure than their principal notes; those which fall on heavier parts they call *changing notes*. Others prefer to call those of the former kind *regular*, and those of the latter *irregular transition-notes;* although in what the irregularity consists, I confess, I do not understand. There are others, again, who understand, by regular and irregular transitions, something quite different. (e. g. Koch.*)

In consequence of such variations in their use, all these technical terms are ambiguous, and consequently of no use to us, except the single term *changing-note*. For, as no one understands by this expression any thing else than a transition note which appears on a heavier part of the measure than the principal note, there can be no objection to our employing the name changing-note for the designation of such a tone. We might, moreover, with equal propriety call such a tone a *heavy transition*, and those transition notes on the contrary which fall on the light parts of the measure, ***light transitions, light grace-notes, light transition-notes.***

---

§ 353.

The dividing of transitions into light and heavy is not quite sufficient for the designation of all possible cases of transition, considered in this point of view; for, in fact, transitions occur concerning which we cannot say with certainty whether they should be considered as changing-notes or light transitions. This is the case, for instance, in three-fold time, where, as is known, *two* light parts follow one after the other (§ LXVI); so that in fig. 577, p. 569, for example, one cannot say positively whether the tone $\bar{\bar{c}}\sharp$ should be called lighter or heavier than the following $\bar{\bar{d}}$.

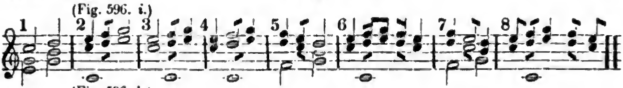
---

* In S. Anleit. z. Compos.

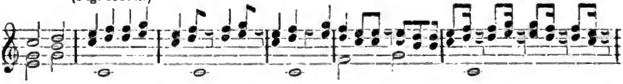
This is also the case when the transition-note forms a Syncope, and, although beginning on a light part of the measure, is continued into the following heavy part, as, for example, in fig. 577½, p. 569.

Here the transitions c̿ # and a̿ cannot with certainty be called either changing-notes or light transitions. So too in fig. 596 *i*,

(Fig. 596. i.)



(Fig. 596. *k*.)

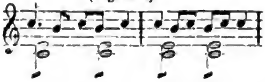


in the two upper voices, the intermediate notes f̄ and d̿ in the second measure are doubtless light transitions; and, with equal certainty, those in the third measure are heavier than their principal notes ḡ and e̿ and are consequently changing-notes. In the fourth measure, however, they are, so to speak, both light and heavy. So, again, in the fifth measure, the intermediate notes e̿ and c̿ are doubtless light transitions, while those in the seventh measure are equivocal,— as also are those in the eighth measure. Moreover, if such transitions be broken up into separate notes or separated by rests, &c. as in fig. 596 *k*, above, (comp. § 38), it becomes still less certain whether they are to be regarded as light transitions or as preparatory changing-notes.

§ 354.

It lies in the nature of the case, that heavy transitions should sound somewhat more harshly than light ones, inasmuch as they are more strongly accented, falling as they do, upon the heavier part of the measure, and (see § LXVI) robbing the principal note of its accentuation, and consequently they sound more boldly, as it were, than others which are passed over more lightly. Hence, e. g. in fig. 597,

(Fig. 597.)



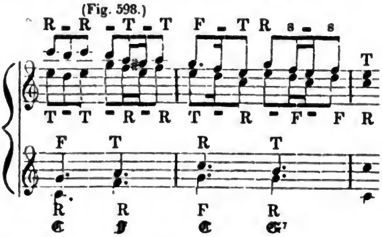
the two transition-notes b̄ in the first measure do not sound near so harshly as those in the second, inasmuch as the former are merely light passing notes, while the latter appear in the character of heavy transitions.

(D.) TRANSITIONS IN SEVERAL VOICES AT ONCE.

§ 355.

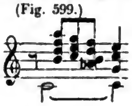
That transitions occur now in the upper voice, now in the base, and again in the middle voices, may have been remarked from the examples already adduced, as also that they not unfrequently occur in several voices at once. Thus, for instance, in fig. 596, p. 578, and in fig. 598,

(Fig. 598.)



transitions appear in two voices, and in fig. 599,

(Fig. 599.)



in four voices at once. (Comp § 464.)

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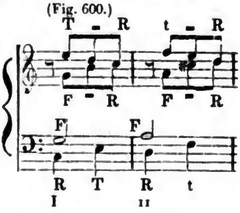
§356.

Accordingly, it may happen, that *to one and the same tone, two secondary notes* may be prefixed at the same time, viz. one from above and one from below it; or vice versa, that the *tone of one and the same degree* may occur as *secondary tone to two principal notes* at the same time, viz. as a secondary tone from below to the next tone standing above it, or as a secondary tone from above to the next lower note.

Fig. 600 may serve as a specimen of the first mentioned instance:

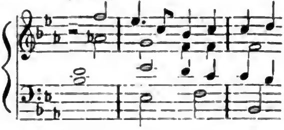
(Fig. 600.)



Here the upper voice goes through the tone d̿, which is foreign to the harmony, to c̿; while, in the second part, the same c̿ is preceded by the secondary tone b̄. So too, in the second measure, the principal note d̄ is preceded by secondary tones both from above and below. The same is the case in fig. 599, above.

Again, as a specimen of the second case above mentioned, we see that in fig. 601, in the third measure, the transition tone c̿ is prefixed to the tone d̄, and the secondary tone c̄, to $b^{\flat}$. Here, as it were, one and the same tone, (c̿ or c̄), serves as a transition to two different principal tones (to d̿ and to b^{b}).

(Fig. 601.)



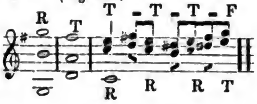
In such cases, a tone of one and the same degree may appear in a twofold form, produced by chromatic alteration, as an introduction to two principal tones, as e. g. in fig. 585 *i*, p. 572, the tone f♮ occurs as a secondary tone to ē, and f♯ at the same time as secondary tone to g. (Comp. § 384, and what follows.)

---

§ 357.

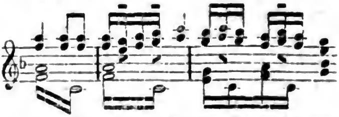
When two voices, interwoven with passing notes, have a parallel movement (§45), this may take place in two different ways: namely, either so that the principal notes occur in both voices at the same time, as in figs. 602, 603, &c.,

(Fig. 602.)



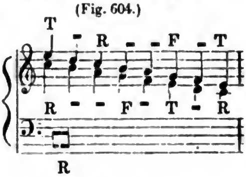
(Fig. 603.)

ROSSINI.



or else so that while one voice gives a principal note, the other has a secondary note, and vice versa, as is the case in fig. 604:

(Fig. 604.)



Here, at the third quarter-note, the upper voice has the key-note of the fundamental harmony 𝕮, while the second voice has a transition to the fifth. At the next quarter-note, however, the upper voice has a secondary tone (and that too of the second class), and the second voice has the fundamental fifth. At the fifth quarter-note, which follows, both voices again have transition-tones together (unless indeed we choose to consider them as essential intervals of a transient 𝕱-harmony.)

§ 358.

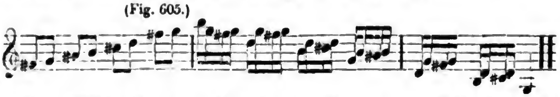
It is certainly more harsh when several voices at the same time are interwoven with transitions, than when such is the case with one voice only; but, that transitions may appear in several voices together without producing a disagreeable effect, is proved by several of the examples given above, as, for instance, that of fig. 599, p. 579. (Comp. § 501).

(E.) TRANSITIONS IN BROKEN PROGRESSIONS.

§ 359.

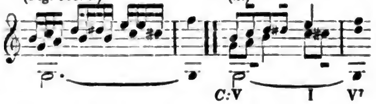
Not unfrequently, too, we find transitions in broken progressions. These may consist either of common breakings (§ 24), as in fig. 605,

(Fig. 605.)



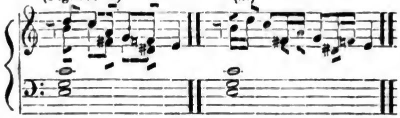
or of voice-breakings (§ 24), so that one breaking voice may represent several broken ones, in whose melody transitions are interwoven, as in fig. 606 *i*,

(Fig. 606. *i.*) (*k.*)



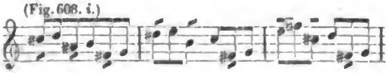
in which the upper voice represents two broken upper voices, as in *k*, in the melody of which several transition-tones are interwoven. In like manner fig. 607 *k*,

(Fig. 607. *i.*) (*k.*)



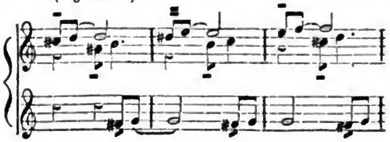
represents two broken voices proceeding by transitions, as in *i*. Also fig. 608 *i*,

(Fig. 608. *i.*)



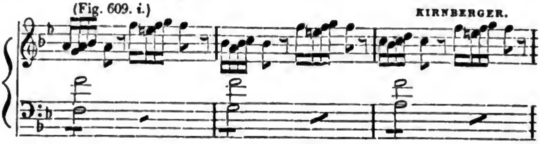
may be regarded as a breaking up of three voices, as in fig. 608 *k*,

(Fig. 608. *k.*)



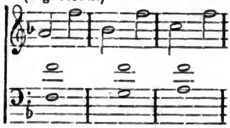
by conceiving to ourselves three voices appearing one after the other, each of which, before sounding the harmonic tone, prefaces it by a transition. The same is true also of fig. 609:

(Fig. 609. *i.*)

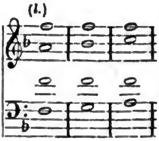


KIRNBERGER.

(Fig. 609. *k.*)

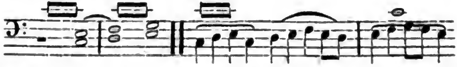


(*l.*)



In fig. 610 *k*,

(Fig. 610. *i.*) (*k.*)



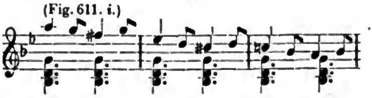
the two broken lower voices of fig. 610 *i*, are interwoven and bound together by means of transition-notes.

(F.) THE PRINCIPAL TONE SOUNDING AT THE SAME TIME WITH ITS SECONDARY TONE.

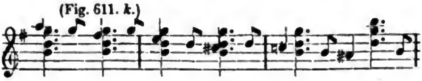
§ 360.

We have seen already, in the preceding examples of transitions to intervals of the present harmony, that not unfrequently a secondary note is prefixed to an interval of a harmony while this same interval is heard *at the same time in another voice.* E. g. in fig. 611 *i*,

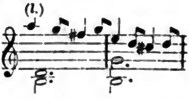
(Fig. 611. *i.*)



(Fig. 611. *k.*)

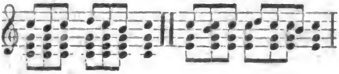


(*l.*)

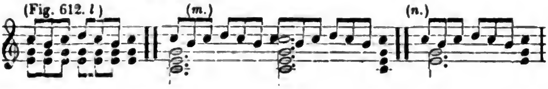


in the upper voice, the transition tone $\overset{=}{a}$ is put before the fundamental tone $\overset{=}{g}$, while the fundamental tone $\bar{g}$ is sounded in the second voice. In like manner, the following $\bar{f}$♯ is accompanied by $\bar{g}$, $\overset{=}{e}$♭ by $\bar{d}$, $\overset{=}{c}$♯ by $\bar{d}$, &c. The same occurs in fig. 612:

(Fig. 612. *i*.) (*k*.)

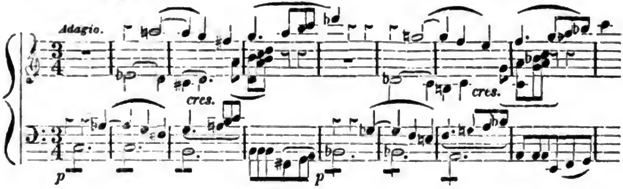


(Fig. 612. *l*.) (*m*.) (*n*.)



So too in fig. 613,

(Fig. 613.)



in the third measure, $\bar{\bar{a}}$ appears in the upper voice as secondary tone to $\bar{\bar{g}}$, while g itself sounds in the third voice.

Again, in the same measure, a is taken in this third voice as secondary tone to b, while B itself is sounding in the base; and during the farther continuance of this base tone B, the second voice, and then again the third, give the tone $\bar{a}$ as a secondary tone to $\bar{b}$. Comp. the same in measures 7 and 8. (Com. § 466 *bis*).

In the above example, 611 *i*, p. 582, the $\bar{g}$, occurring without a preceding secondary note, lies in a lower octave than the transient $\bar{\bar{a}}$, so too the transient $\bar{\bar{f}}$# is higher than the simultaneously sounding $\bar{g}$. The same is the case in fig. 612 *i*, above.

An harmonic interval may however be struck in the same octave with the secondary tone which it accompanies, as is seen in figs. 611 *k*, p. 582, and 612 *k*, above.

---

§ 361.

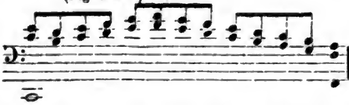
It always sounds more harshly when the principal tone is heard simultaneously with the secondary tone, than when this is not the case. Thus, for instance, the above fig. 611 *i* and *k*, and fig. 612 *i* and *k*, above, will be found to sound altogether more harshly than fig. 611 *l* and 612 *l*, *n*, above, where such a simultaneous sounding of the principal tone with its secondary tone is avoided by leaving out the former.

But especially does such a sounding of transitions at the same time with the principal tone produce a harsh effect, when the principal tone is heard in *the very same octave* with them, so that it sounds not only *simultaneously* with the secondary tone, but also *close to it*.

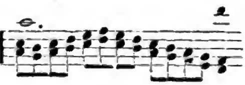
The simultaneous sounding, however, of the principal tone with its secondary tone produces the least degree of harshness when the former is the *fundamental tone* of the harmony, as e. g. in the first measure of 611 *i*, p. 582. The effect produced by the concurrence of a secondary tone with *another* interval, is less agreeable, as e. g. with the fundamental fifth, as in the second measure; while with the third, as in the third measure, it is still more offensive.

Thus too in fig. 614 *i*,

(Fig. 614. i.)

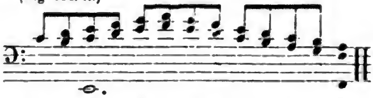


(*k*.)



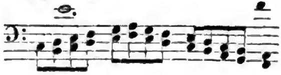
the transition-tones b and d̄ do not sound harshly in conjunction with the fundamental C in the base; but let the latter note be replaced by the fundamental third E in the base as in *i i*,

(Fig. 614. *ii*.)



and it will at once be felt how much more harshly the extraneous tones d̄ and f̄ sound in conjunction with this E. A like difference in effect will be found to be produced in *k k*,

(Fig. 614. *kk*.



by putting ē in the upper part in the place of c̄.

This may also be the reason why the afore-mentioned transitions in the example fig. 613, in the fourth and eighth measures, are not pleasing to the ear. (Comp. § 466 *bis*.)

Furthermore, such a concurrence of a secondary with its principal tone sounds somewhat more harshly in so-called *semitonic* transitions (§ 366), than in those of a whole tone [large second]. It will readily be felt that, in fig. 611 *i*, p. 582, f♯ sounds more harshly in conjunction with ḡ, than does a̿,— that in the second measure e̿♭ and c̿♯ are harsher than d̄, and that in the third, ā is harsher with b than c̄.

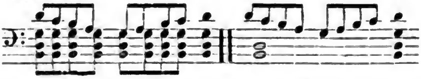
(G.) TRANSITION-TONES STRUCK SIMULTANEOUSLY WITH HARMONIC-TONES.

§ 362.

We find, moreover, on examining the different kinds of transitions, that in some instances *the transient tone is struck at the same time with others belong-*

ing to the harmony, while in other instances this is not the case. In fig. 615 *i*,

(Fig. 615. i.)



the intervals of the fundamental harmony are struck at the same time with the transitions $\bar{c}$ and a, while in *k* it is not so.

A like simultaneous striking of the harmonic notes with a secondary note will be found in fig. 611 *i*, p. 582, and fig. 612 *i*, p. 583.

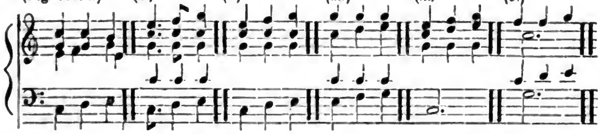
So too in the second measure of fig. 613, p. 583, the tone $\bar{\bar{a}}$ is struck in the upper part and c in the base, at the same time with g, which [g] appears like a transition to f♯; and again in the third measure, where the two transition-tones $\bar{\bar{a}}$ and $\bar{c}$♯ sound together (§ 358), the transition-tone $\bar{c}$♯ is struck simultaneously with the harmonic tones B and g of the lower voices. This is again the case in measures 6 and 7. (Comp. § 466 *bis*).

§ 363.

Every transition sounds altogether more harshly when struck at the same time with harmonic notes. Hence, e. g. the transitions in fig. 612 *k* and *l* sound far more harshly than those in *m* and *n*; and those in fig. 613 are also rather harsh. (Comp. § 466 *bis*).

Such increased harshness becomes doubly perceptible when *that very interval* to which the transition relates is struck at the same time with it, so that both principal and secondary tone are not only *heard simultaneously*, but are also *struck simultaneously*, as, e. g. in fig. 611 *i*, *k*, p. 582, 612 *i*, *k*, p. 583, and also in fig. 616 *k* — *o*,

(Fig. 616. i.)

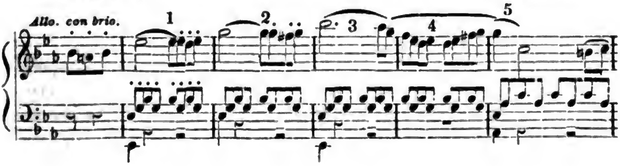


(but not so in *i*, where $\bar{f}$ occurs as a secondary tone, not to $\bar{g}$, but to $\bar{e}$, which $\bar{e}$ is not heard at the same time with it.)

It is from this cause, that in fig. 617 *i*,

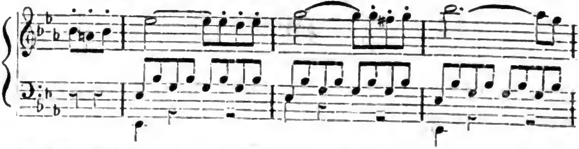
(Fig. 617. i.)

BEETHOVEN.



the second and third measures, as they here stand, sound more smoothly and softly than if the middle voices were written, say, as in *k:*

(Fig. 617. *k.*)



In this latter case, the seventh eighth-note of the second measure f̄♯, in the upper voice, which forms a transition to g̿, concurs in such a manner with the harmonic tone ḡ in the middle voice, that they are both struck at precisely the same time; which sounds much more harshly than as it stands in *i*, where this f♯ does indeed concur with a harmonic tone, to wit the b♭ of the middle voice, but not with the g itself. So too in *k*, in the following measure, a̿♭, as secondary tone to g̿, is struck at the same time with ḡ, which again is avoided in *i*.

And hence we have a further reason why, in the third and fourth measures of fig. 613, p. 583, the secondary notes to b and b̄ sound so harshly in conjunction with the B in the base, which is each time struck anew (comp. § 466 *bis*); and why fig. 612 *i*, p. 583, sounds more harshly than in *m* where the principal note ē is not struck.

DIVISION III.

WHAT TONES MAY BE STRUCK AS SECONDARY TONES BEFORE A PRINCIPAL TONE.

§ 364.

Although we have seen, from what precedes, that a principal tone may be preceded, at one time by this and at another time by that secondary tone, yet no one will imagine that any tone taken at pleasure may be struck before a principal tone. Indeed the fundamental principle stated in § 343 points out restrictions which we will now endeavor to investigate and to define as clearly as possible

(A.) TRANSITIONS FROM BELOW AND FROM ABOVE.

§ 365.

With respect to the *direction* in which a voice proceeds from a secondary to a principal note, transitions are either transitions *from below* or *from above;* that is to say, the secondary tone may be either a lower or a higher tone than the principal one. (§ 343.)

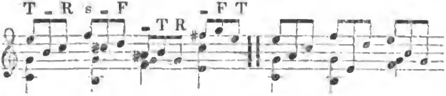
(B.) TRANSITIONS BY SMALL SECONDS AND BY LARGE SECONDS.

§ 366.

As it respects the size of the interval through which a voice proceeds in passing from a secondary tone to a principal one, transitions are either those of a small second or those of a large, or, in other words, *the secondary tone sometimes stands at the distance of a small degree from its principal tone, and at other times that of a large degree.* (§ 343.) Transitions of the former species are called *small second transitions*, while those of the latter species are denominated *large second transitions*. (Comp. §§ XXXVI and XXXVIII.)

But a transition which should be *still farther from its principal tone than a small or large degree*, would no longer appear to the ear to be used as a secondary tone; it could no longer be called a tone lying *next* to the principal tone (§ 343), but would be at too great a distance to enter into a close connection with it. If, for example, we should put the tone ā in fig. 618 *i*,

(Fig. 618. *i.*) (*k.*)



in the place of the small second transition b̄, the former tone being a small third from the principal tone c̿,— and should substitute the tone c̿ for the following fore-note c̿ #, as in *k*,— the ear would infallibly be offended by transitions of such a character.

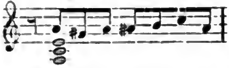
(C.) TRANSITIONS BELONGING TO THE SAME SCALE AND TRANSITIONS FOREIGN TO THE SCALE.

§ 367.

A farther distinction between transitions is grounded on *the relation* of the transient note *to the scale* of the key within whose province it appears. Transition-tones, as must have been perceived from the preceding examples, *sometimes belong to the scale* and *sometimes are foreign to it;* or, in other words, the tone which forms a transition to a principal tone is sometimes used as it stands in the key on which the harmony is founded, as e. g. in figs. 614, 615, 616, &c.— and sometimes otherwise, viz. chromatically raised or lowered, as is the case with the tones c̿ #, ā #, f# and d̄ #, in fig. 608, *i*, p. 581. Fore-notes of this kind may properly be termed *chromatic fore-notes*, and their chromatic alteration may be called an *accidental* elevation or depression. (Comp. § 144.)

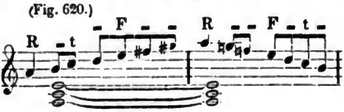
The chromatically altered fore-notes mentioned above were all transitions of the first rank. But we find also, among *transitions foreign to the scale, those of a subordinate rank.* In fig. 619,

(Fig. 619.)



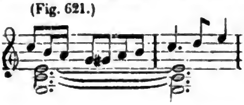
b̄ is a transition to c̿, and this b̄ is preceded by the foreign tone ā#, as transitions of the second rank. So too in fig. 620,

(Fig. 620.)



g̿# serves as a transition of the first rank to the harmonic tone a̿, while f̄#, which precedes g̿#, is a foreign transition of the second rank, to g̿#; and again in the second measure of the same example, g̿♮, foreign to the scale, is a transition of the second rank to the following f̄. In fig. 621,

(Fig. 621.)



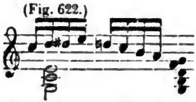
the tone ḡ#, which is foreign to the scale, constitutes a transition of the *third* class.

---

§ 368.

A transition-tone may also be first sounded as it stands in the scale, and *afterwards be brought, by chromatic alteration, nearer* to the principal note; thus, e. g. in fig. 622,

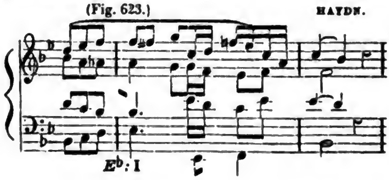
(Fig. 622.)



the tone d̄ which serves as a transition to e̿, is converted into d̄# immediately before e̿; so that, between the two harmonic notes c̿ and e̿, we have *two* intermediate notes, instead of *one.*

The same occurs in fig. 623,

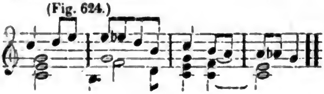
(Fig. 623.)



where the tone $\bar{f}$ on the fifth line, which is a fore-note to the third, $\bar{g}$, of the harmony $\mathfrak{E}^b$, appears first in its natural form, and is then elevated so as to approach still nearer to its principal tone $\bar{\bar{g}}$.

This is also the case in fig. 624,

(Fig. 624.)

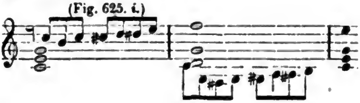


in the second measure of which, $\bar{\bar{e}}$, a secondary tone to the essential fifth $\bar{d}$ of the harmony $\mathfrak{G}^7$, is brought still nearer to this latter by being changed into $\bar{e}^b$. In like manner $\bar{a}$, in the fourth measure, which is a transition to the fifth, $\bar{g}$, becomes converted into $\bar{a}^b$, in order, before passing into its principal note $\bar{g}$, to approximate nearer to it.

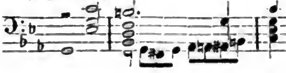
§369.

Thus too in fig. 625,

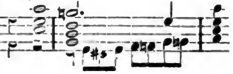
(Fig. 625. i.)



(Fig. 625. k.)



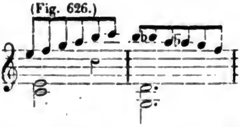
(l.)



in the first measure, the foreign tones $\bar{\bar{c}}$#, $\bar{\bar{d}}$, $\bar{\bar{d}}$#, standing between $\bar{\bar{c}}$ and $\bar{\bar{e}}$, may be explained and justified as follows: $\bar{\bar{d}}$ is a transition to $\bar{\bar{e}}$, but before passing into the principal note $\bar{\bar{e}}$, it is brought, by chromatic elevation, nearer to the latter; while $\bar{\bar{c}}$# is a foreign transition, of the second order, to the transient $\bar{\bar{d}}$. In the second measure of the same example, the transition-tone a is brought, by chromatic elevation, nearer to the harmonic tone b; while g# is a transition of the second class, viz. a transition to the transition a.

In fig. 626,

(Fig. 626.)

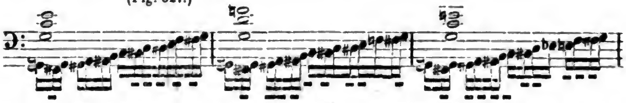


in the second measure, three tones foreign to the harmony are struck between $\bar{\bar{g}}$ and $\bar{b}$; since $\bar{\bar{a}}$, which occurs as a transition to $\bar{\bar{g}}$, is first brought nearer its principal tone by being chromatically depressed into $\bar{\bar{a}}^b$, while b^b

is a chromatically depressed transition, of the second grade, to the transient note $\bar{\bar{a}}$.

In fig. 627,

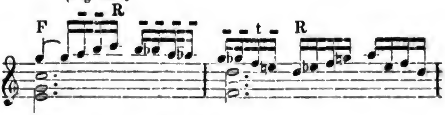
(Fig. 627.)



in the first measure, between the harmonic tones G and c, *four* transient notes are heard, viz, G♯, A, A♯, B. These may be explained by regarding A and B as transitions of the second and first rank, and by considering G♯ as a transition of the third rank to A, and A♯ as a chromatic approximation of the transient A to the transition-tone B of the first rank. Then again the following c is an harmonic tone, c♯ is a transition of second class to the transition of the first class d; which last, before going into the harmonic degree e, is chromatically approximated to it as d♯. The next following f is a transition of the first order to the following g, but is changed before passing into its principal note, into f♯. In the following measure, G♯ is a transition of the second, and A of first rank, which last, before passing over, is converted into A♯; B is a harmonic tone, and c a transition to d, which, however, is previously changed into c♯. After d, the essential fifth, follows d♯ as a fore-note of the second class to the introductory note of the second rank e; f is the seventh of the fundamental harmony, and f♯ a fore-note to the following fundamental tone g.

In such and similar ways, a still greater number of foreign tones may be introduced in immediate and uninterrupted succession. Thus, e. g. in fig. 628,

(Fig. 628.)



the series of tones $\bar{\bar{b}}$, $\bar{\bar{b}}^{\flat}$, $\bar{\bar{a}}$, $\bar{\bar{a}}^{\flat}$, $\bar{\bar{g}}$, $\bar{\bar{g}}^{\flat}$, are all transient, namely, $\bar{\bar{g}}$ is a transition of the first rank to the harmonic tone $\bar{f}$, to which it is appoximated, before passing over, by being changed into $\bar{\bar{g}}^{\flat}$; $\bar{\bar{a}}$ is a transition of the second rank to $\bar{\bar{g}}$, to which likewise it is approximated as $\bar{\bar{a}}^{\flat}$; $\bar{\bar{b}}$ is a transition of the third order to the fore-note of the second order $\bar{a}$, to which it is first approximated by being altered into $\bar{\bar{b}}^{\flat}$.

In such wise, long ranges of tones may be formed, each of which is only a small degree higher or lower than the other: these may, accordingly, be termed *chromatic series of tones.*

Many, indeed, call such series of tones *chromatic scales.* (Comp. § 127, and Remark on § XVII). There is certainly no objection to this, provided, we give no higher import to the term *scale* than that of a series of tones each of which is *somewhat* higher than the preceding, as the rounds of a ladder go on rising higher and higher one above the other. But when we attribute to the term *scale* (scale of the key) that precise signification according to which it denotes *the totality of the constituent parts of the essential harmonies of a key*, it must be evidently very improper to give the name of *scale* to such series of tones, consisting of but few harmonic tones and many that are foreign both to the harmony and to the scale! — and when these gentlemen, moreover, try to make out of such accidentally produced series of tones what they call a "*genus of sounds*," I am free to confess I understand not what they mean in talking of such high and hidden things as *chromatic genera* and *mixtures of the chromatic and diatonic*, and what is more, of *diatonic-chromatic and enharmonic genera of sounds*, and even *chromatic-enharmonic scales*, and such like mysteries, which are entirely beyond my comprehension. But I can comfort my dear readers with the assurance, that it is of no sort of consequence if you also should, peradventure, not be able to understand it, — and that we ought, as Jean Paul has it, "to pay no more attention to such high-flown quirks and quiddities than — none at all."

Let us rather — instead of trying, with these learned gentlemen, to distinguish ourselves by catching after high sounding names and phrases, with which, as we see, they cannot themselves connect any sound and clear idea — proceed on our way searching out the truth as far as we are able.

§ 370.

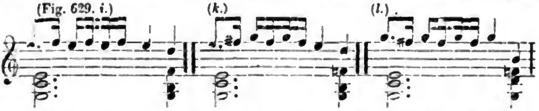
On turning our attention to all the various transitions which are foreign to the scale, we perceive that their chromatic elevation or depression serves in all cases *to bring the secondary tone nearer to its principal*, than it would otherwise be, according to the scale. Such is the case, e. g. in figs. 605, 606, 607, 608, 611, 617, 618, 624, &c.

Every where, as we see, it is only an *approximation* of the secondary tone to its principal; or, in other words, the chromatic alteration of the secondary tone every where takes place only for the purpose of bringing it nearer to its principal tone; and every where those tones only are used as transitions which are found already existing in the scale or are brought *nearer* to the principal tone by *chromatic alteration*.

But while an exception is made in favor of those transition-tones which are *drawn nearer* to the principal tone, it would be entirely contrary to rule to remove a transition note by a chromatic sign *still farther from the principal note* than the place it would occupy according to the scale.

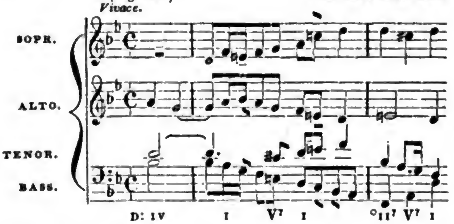
If, for instance, we were to change the transient f, occurring in fig 629, i,

(Fig. 629. *i.*)



into $\bar{f}$#, as in *k*, it would sound very unnatural, since, by such elevation, the transition-tone would not be drawn nearer to the harmonic note than it would be according to the scale of C-major, but would be removed farther from it. Such an $\bar{f}$#, therefore, employed as a transition to $\bar{e}$ in C-major could not be justified. — But the same f̿# would sound very well, if used as a transition to g̿, as in fig. 629 *l*, above, because the tone f̿ is brought *nearer* to the tone g̿, by being chromatically elevated into f̿#. Or let any one listen to the effect produced in fig. 630,

(Fig. 630.) VOGLER'S DIES IRAE.



in the second measure, by the use of c̿♮, as a transition, instead of c̿#, and he will require no farther proof of the correctness of what we have advanced.

A single exception, produced as it were by necessity, in which the ear tolerates a secondary note which is *farther* from its principal note than it would be according to the scale in which it occurs, will be mentioned in the sequel, (§ 376 and what follows.)

(1.) *Arbitrary, or necessary, chromatic Approximation of the secondary to the principal tone.*

---

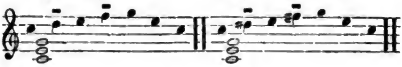
§ 371.

On looking over the above examples of transitions foreign to the harmony, which are brought, by chromatic alteration, nearer to their principal tone, the question naturally arises, when are such chromatic approximations of the secondary note to the principal tone proper?

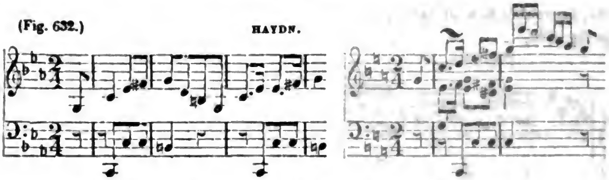
Such chromatic approximations are either *arbitrary* or *necessary*.

We will first consider such approximations as are *arbitrary*. In fig. 631 *i*,

(Fig. 631. *i.*) (*k.*)



instead of the transitions d̄ and f̿, we might employ at pleasure d̿# and f̿#, as in *k*; and in fig. 632, (Fig. 632.) HAYDN.

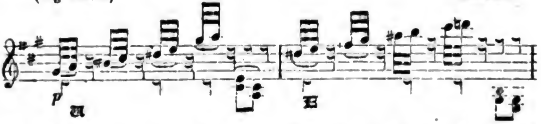


we might employ f̄♮ and d̄♮, instead of f̄♯ and d̄♯. Here then the elevations are arbitrary.

In respect to such arbitrary approximation of transition-tones we can only say, in general, that transitions *from below* are subjected to it much oftener than those *from above*. This will at once be evident from the fact, that, among many of the examples adduced, the chromatically approximated secondary tones have been almost always transitions from below, while, on the contrary, but very few have been (as in figs. 624, 626, 628) from above.

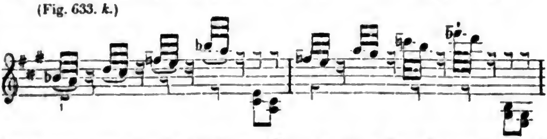
Should we, e. g. in fig. 633 *i*,

(Fig. 633. *i*.) MOZART.



employ, instead of the small second transitions b̄♯, d̄♯, and d̿♯, f̿×, a̿♯, the small second transitions from above which are found in fig 633 *k*,

(Fig. 633. *k*.)



we should experience the infelicitous effect resulting therefrom very strikingly.

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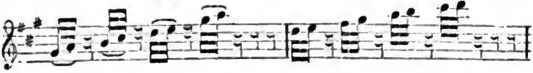
§ 372.

Although the chromatic approximation is *arbitrary* in the examples given above, there are yet many cases in which it is more or less *necessary*.

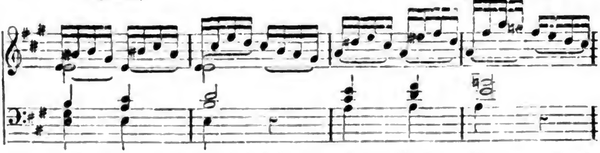
Thus it will be felt at once, that if, in the preceding fig. 633, instead of the transitions b̄♯, d̄♯, f̿×, and a̿♯, which are foreign to the scale, we were to employ the appropriate tones of the scale b̄, d̄, f̿♯, and a̿, as in fig. 633 *l*,

(Fig. 633. *l*.)



the agreeable flow of the voice would be materially injured thereby. So too in fig. 634,

(Fig. 634.) HAYDN'S CREATION.



the appropriate notes of the scale a̅, b̅, — d̿, and e̿, if used instead of the foreign transitions which are there introduced, would produce a much less agreeable effect.

---

§ 373.

An actual necessity of *bringing a transition-tone nearer to its principal note* than it would be according to the given scale arises very often from the principle already laid down, that a secondary tone must not stand farther from its principal tone, than at most a large degree. Or, in other words, it often happens, in consequence of the rule just mentioned, that a tone, as it stands in the scale, cannot be used as a fore-note of transition; but must, in order to serve as a transition to a principal note, be drawn, by chromatic transposition nearer the latter than it would be according to the scale; because, should we take it as it stands in the scale, it would be *more than a large degree* from the principal tone, and consequently, being too far off, could not be employed as a transition to it. (343, 366).

The same holds good in respect to the *minor scale*. In this scale, the interval from the sixth step to the seventh is a so-called superfluous degree. Now if one of these tones should be used as a transition to the other, say, e. g. the tone f should be taken as a transition to g♯, or g♯ as a transition to f, in the minor key of *a*, such a transition-note would stand at the distance of a superfluous degree from its principal-note.

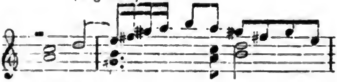
But such a transition would be contrary to the principle laid down at the commencement of the doctrine of transitions and more particularly treated in § 366. Hence, neither can f♮ serve as a transition to g♯, nor g♯ as a transition to f. Should, therefore, one of the tones of such a degree be used as a transition to the other, it must necessarily be drawn nearer to this latter; so that f, in order to serve as a transition to g♯ must be changed into f♯, — and, on the other hand, g♯ must be changed into g♮, to serve as a transition-note to f. Or, in other words, if g♯ be a principal note, and there is to be appended to it a transition-tone from below, the appropriate tone f, of the scale of a-minor, cannot be taken for such transition; but, on the contrary, f♯ must be necessarily employed instead of f; and for a like reason, if f♮ be the principal note, not g♯ but g♮ must be employed as a fore-note of transition to it from above.

We will explain this more fully by means of some examples.

§ 374.

(*a.*) ***If a transition from below is to be prefixed to the seventh tone of the minor scale***, e. g. to the tone g# of *a*-minor, we cannot use, for this purpose, the appropriate f of the *a*-minor scale, but only the nearer f#: consequently the f# which occurs twice in fig. 635,

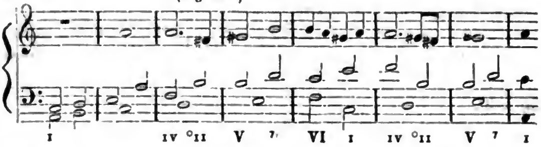
(Fig. 635.)



is a *necessarily* elevated tone.

Fig. 636,

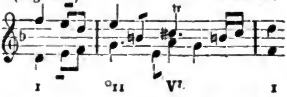
(Fig. 636.)



is of the same species.

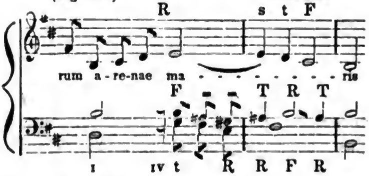
If, in the third measure of this example, a transition from below is to be placed before the following tone ḡ#, the f̄♮ appropriate to the harmony and scale of the third measure would be inadmissible, but we must use instead of it the nearer tone f̄#. On the same principle, f̄ is employed in the sixth measure, instead of f̄#; as is also b̄♮ instead of b̄♭, in fig. 637:

(Fig. 637.) GRETRY.



It results from the same cause, that, in fig. 638,

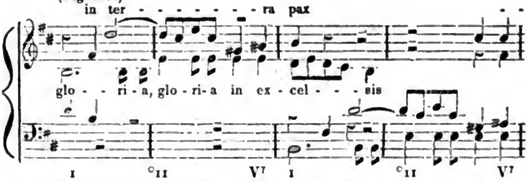
(Fig. 638.) CALDARA.



at the end of the first measure, we hear in the middle voice the tone g# as an introduction to a# of the following measure. For, although the tone g, and not g#, belongs to the scale of b-minor, yet the tone g would not answer as an introduction to a#, from which last tone it stands at the distance of a superfluous second.

It was for the same reason, that in my Mass No. II, in carrying out the theme of the fugue in the minor key (fig. 639,

(Fig. 639.)

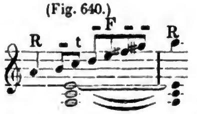

in ter - - - - - - - - ra pax - -
glo - - ri - a, glo - ri - a in ex - cel - - - sis
I
°II
V7
I
°II
V7

in the second and fourth measures), I was obliged to employ g♯ instead of g as an introductory fore-note to the following $\bar{\bar{a}}^{\sharp}$.

In the preceding examples, harmonic tones only and transitions of the *first* rank have been found; but the following examples show that the same holds good also with respect to *principal and secondary notes of a subordinate rank.*

In fig. 640,

(Fig. 640.)



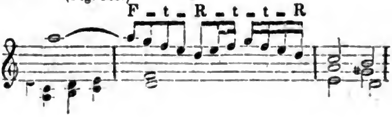
the harmony $\mathfrak{a}$ constitutes the basis of the passage, as the *tonic* harmony of *a*-minor. The tone $\bar{\bar{g}}^{\sharp}$, therefore, is nothing else than an appropriate transition-tone of the scale, to the following tone $\bar{\bar{a}}$,(we already know, from § 370, that the foreign note $\bar{\bar{g}}^{\natural}$ cannot serve as secondary tone to the principal note $\bar{\bar{a}}$,) while $\bar{f}^{\sharp}$ is a secondary tone of the second rank to the aforementioned $\bar{\bar{g}}^{\sharp}$. Now it is true that the proper tone of the scale of a-minor is not f♯, but f; but, according to the principles laid down above, the appropriate tone $\bar{f}$ of the scale cannot serve as a transition to g♯, so that it is here *necessary* to change $\bar{f}$ into $\bar{f}^{\sharp}$, and thus bring it nearer to the principal note of the second rank, $\bar{\bar{g}}^{\sharp}$.

---

§ 375.

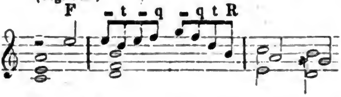
(*b.*) *But if a transition-tone from above is to be prefixed to the tone of the sixth degree of the minor scale,* e. g. to the tone f in *a*-minor, we must employ, for the purpose, not the appropriate g♯ of the scale, but the nearer g♮; and hence in fig. 641,

(Fig. 641.)



g♮, intead of g♯, twice appears as secondary tone to the third f̄ of the subdominant harmony. So too, for a like reason, in fig. 642,

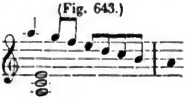
(Fig. 642.)



the tone g only, instead of g♯, can be employed before the fifth of the diminished three-fold chord of the second degree in the minor key, namely the tone f̄.

So again in fig. 643,

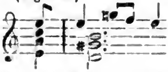
(Fig. 643.)



the tone f̿ is a transition of the first grade to the harmonic tone e̿ (for, according to § 370, it would not do here to use f♯ in place of the f̿ which is appropriate to the scale,) while the g̿ preceding f̄ is a transition of the second rank to the secondary note f̄ belonging to the scale. Now it is true that g♯ instead of g, is the appropriate note of the scale of *a*-minor; but yet, in order that it may serve as an introductory fore-note to f̿, g♯ must be changed into g̿♮, because g̿♯ is too far removed from f̿ to be attached to it in the character of a transition.

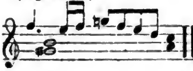
In fig. 644,

(Fig. 644.)

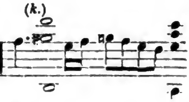


in the harmony *a:* V⁷, the tone f̿ is a transition to the fundamental tone e̿; while a secondary tone of the second rank from above is prefixed to this secondary tone f̄. But the harmonic tone g̿♯, which stands at the distance of a superfluous second from f̄, could not serve for this purpose; and consequently g̿♮ must be used instead of it, (so that g̿♯ and g̿♮ sound at the same time,— g♯ as an harmonic interval, and g̿♮ as a transition). Of the same kind is fig. 645;

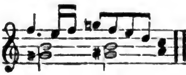
(Fig. 645. i.)



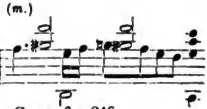
(k.)



(Fig. 645. l)



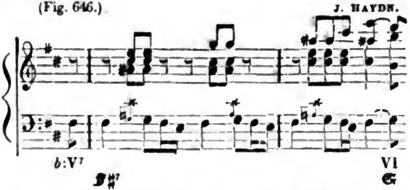
(m.)



Comp. fig. 246.

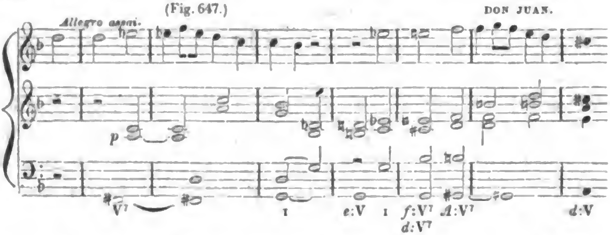
as also fig. 646,

(Fig. 646.) J. HAYDN.



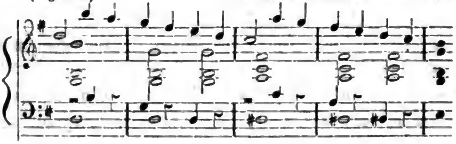
where, during the continuance of the harmony $\mathfrak{F}\sharp^7$, $a^\natural$ appears as a transition to g. So too, in fig 647,

(Fig. 647.) DON JUAN.



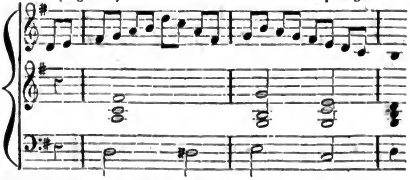
in the third measure, $\bar{f}$ is employed as a transition to $\bar{\bar{e}}^b$, while F♯ is heard in the base; and again in the seventh measure, in the upper voice, $\bar{\bar{g}}$ is used as a transition to $\bar{f}$, while G♯ lies in the base. So again in the fourth measure of fig. 648,

(Fig. 648.) BEETHOVEN'S MOUNT OF OLIVES.



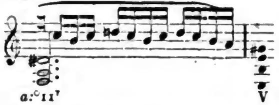
the transition-tone $d^\natural$ occurs in the upper voice, while $d^\sharp$ sounds in the base as the essential third of the harmony *B*. The same is found in fig. 649:

(Fig. 649.) Comp. Fig. 255.



A similar necessity arises in fig. 650:

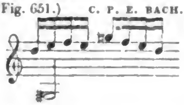
(Fig. 650.)



Here, in prefixing to the tone $\bar{\bar{c}}$ (the ninth of the fundamental tone) a transition from above, the d♯ belonging to the chord could not be used, since it is too far from the principal note $\bar{\bar{c}}$: $\bar{d}$♯ must, therefore, be brought nearer to its principal note $\bar{\bar{c}}$, and, consequently, must be changed into $\bar{\bar{d}}$♮; so that d♯ and $\bar{d}$♮ are here also heard at the same time. (We shall have more to say on this subject in the sequel).

We now see how naturally such a concurrence of chromatically different tones may be explained from the principles which have already been developed; how *necessary*, therefore, and perfectly according to fundamental principles it was, that, e. g. in fig. 651,

(Fig. 651.) C. P. E. BACH.



Bach should employ $\bar{\bar{g}}$ in the upper voice, and not $\bar{\bar{g}}$♯, as an introduction to $\bar{\bar{f}}$; and how little occasion there is to apologize for *Bach* by calling it a "*small* error," a "*trifling fault which is not to affect our judgment of a great man like Bach or Mozart*," as was done in a very erudite article in the Leipz. allg. Musikal. Ztg. p. 510. Sorry indeed would I be for Mozart and Bach, if they needed *such evasions!*

(2.) *Remote Transitions.*

§ 376.

We have hitherto adhered to the principle that the ear not only *tolerates*, but in many cases even *demands* the chromatic approximation of a secondary tone to its principal; but that it would *not* endure a secondary tone standing *farther* from its principal than the place it occupies according to the scale.

There is however a paramount necessity, as was mentioned at the end of § 370, of avoiding still more disagreeable inconveniences; and then the force of habit enables us to acquiesce in certain deviations from this rule. This is chiefly the case:

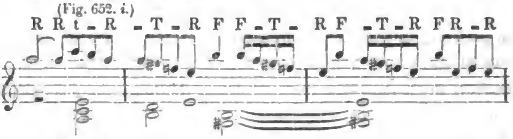
§ 377.

(*a.*) Where the observance of the rule would give rise to *a step consisting of a superfluous second*, which, as it usually has a halting appearance, it is desirable to avoid. (See a more particular consideration of this point in Ch. X., § 478.)

This again takes place in the *minor key*, and that too on account of the remoteness of the tone of the sixth from that of the seventh degree of the minor scale, which we have frequently had occasion to mention.

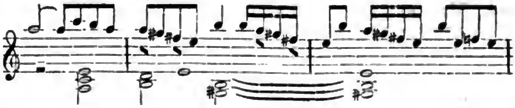
((I.)) If, for instance, in fig. 652 *i*,

(Fig. 652. *i.*)



the upper voice, after giving the harmonic tone $\bar{\bar{g}}^\sharp$, should descend to the following harmonic tone $\bar{\bar{e}}$ by means of an intermediate note, such intermediate note would naturally be the appropriate $\bar{\bar{f}}$ of the scale. But then the melodic step from the appropriate $g^\sharp$ of the scale to $\bar{\bar{f}}$ would be a superfluous second, and this would be still more opposed to an easy flow of the voice, from the fact that such an intermediate $\bar{\bar{f}}^\natural$ between $\bar{\bar{g}}^\sharp$ and $\bar{\bar{e}}$ would be placed very unsymmetrically, not half-way between the two notes, but three times as far from $\bar{\bar{g}}^\sharp$ as from $\bar{\bar{e}}$. A voice moving in such a manner would seem to descend by a kind of hitching, halting movement, as it were, from $\bar{\bar{g}}^\sharp$ to $\bar{\bar{f}}$; and in order to avoid this want of a smooth and easy transition, it is, all things considered, better to place $\bar{\bar{f}}^\sharp$ instead of $\bar{\bar{f}}^\natural$ between the tones $\bar{\bar{g}}^\sharp$ and $\bar{e}$, as in fig. 652 *k*,

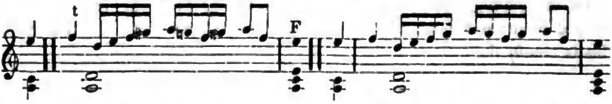
(Fig. 652. *k.*)



even though this transition-tone $\bar{\bar{f}}$ stands at a greater distance from its principal note $\bar{\bar{e}}$ than appropriately belongs between these two degrees of the scale. In like manner, and on the same principle, $f^\sharp$ again occurs several times instead of $\bar{\bar{f}}$ as a transition-tone to $\bar{e}$.

((II.)) On the contrary, in fig. 653 *i*,

(Fig. 653. *i.*) (*k.*)

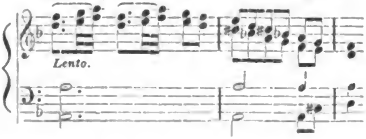


the tone $\bar{\bar{g}}^\sharp$ would be the appropriate transition of the scale to the following harmonic tone $\bar{\bar{a}}$; but in order to avoid the step consisting of a superfluous second from the preceding harmonic tone $\bar{\bar{f}}$ to the intermediate tone $\bar{\bar{g}}^\sharp$, and bring this latter nearer to the middle between the two harmonic tones, it is considered better to use $\bar{\bar{g}}^{\natural}$ in such a case than the appropriate $\bar{\bar{g}}^{\sharp}$ of the scale, as in fig. 653 *k*, p. 600, even though this $\bar{g}$ does not stand so near its principal note as the appropriate $\bar{\bar{g}}^{\sharp}$ would.

It will readily be perceived that the exceptions just mentioned are nothing else than mere shifts in cases where, of two evils, we must choose the least; viz. that of giving to a voice a step consisting of a superfluous second, or of employing a transition-tone that does not stand so near its principal note as it would by its proper position in the scale.

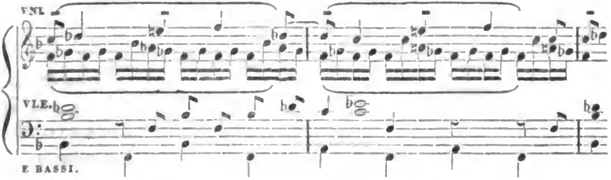
Hence, the necessity of permitting a transition-tone thus removed from its principal note can arise only when the superfluous melodic progression would produce an unpleasant effect; which, as we observed in the place cited above, is not in every instance the case; and if it be not so, then the transition-tones are properly allowed to remain as they stand in the scale. Thus we see in fig. 654,

(Fig. 654.) HASSE.



that first the alto and then the upper voice descend from the harmonic note $\bar{\bar{c}}^{\sharp}$ to $\bar{b}^{\flat}$. We also meet with the same sort of progression in fig. 655,

(Fig. 655.) DON JUAN.



second measure, in the second violin part, from $\bar{a}$ to $\bar{g}^{\flat}$.

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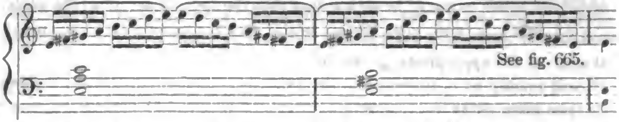
§ 378.

(*b*.) In consequence of the frequency with which transitions standing farther from their principal tone than they properly ought, are employed on the principles laid down, our ear has now become so completely accustomed to these transitions, which, though strictly contrary to rule, still are permitted for the sake of avoiding a greater inconvenience, that it receives them without much reluctance, even in cases where they are not necessary, but seem in fact to be *arbitrarily* employed. Thus for example, in fig. 656,

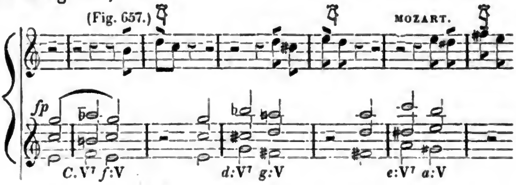
(Fig. 656.)



it is allowable to employ the descending transition g♯ f♯, although contrary to the rule stated in § 375.

So too in fig. 657,

(Fig. 657.)

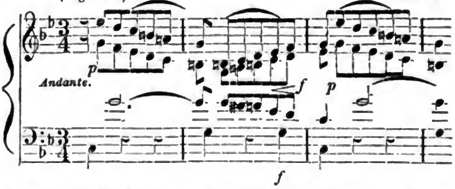


MOZART.

the fore-notes d̄♮, ē♮ and f̄♯ may be said to be *arbitrarily* remote. (Comp. also what is said on this example in § 380.)

Of a similar kind are the tones b̄, ā in the first measure of fig. 658:

(Fig. 658.)



VOGLER.

(Although indeed it might be assumed that the dominant harmony 𝕲 here forms the basis; in which case b̄ could be no longer a transition-tone but the appropriate third, and *a* might be justified according to § 377, ((I.)) namely, as serving to avoid the step of the superfluous second b̄—ā♭.)

---

§ 379.

It having been observed, that, in several of the cases above cited (viz. in § 373 and 575) in passages ascending through the sixth and seventh degrees of *a*-minor, the tones f♯ and g♯ are employed in ascending, and the tones f♮ and g♮, in descending, as secondary transition-tones of the first or second grade,— this single observation was assumed by former teachers of composition not only for the entirely erroneous assertion (refuted by §§ 377 and 378 and the accompanying figs. 652 *k*, 653 *k*, 656, &c.,) *that we always ascend through f♯ and g♯, and descend through f♮ and g♮*; but also for the singular doctrine that *the minor scale itself* is consequently mutable, and that f♯ and g♯ in ascending, and f and g in descending, are the appropriate tones of the scale. Comp. the remarks on § 131, the entire contents of which will now be intelligible to every reader, as also §§ 211 and 379 and the remarks on § 99.

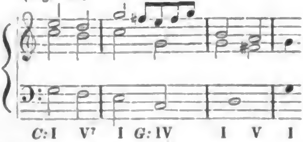
(3.) *Transition-tones employed as leading-notes.*

§ 380.

We have seen in the course of our investigations from § 367 onwards, that in carrying a voice by means of transitions, regard must constantly be had to the fundamental harmony as well as to the predominating key and scale in which it is written, and that this or that tone may very properly be used as transition to a given tone in one scale but not in another; that, for instance, f♯ may be employed in *G*-major as a transition to e, since f♯ belongs to the scale of *G*-major; but that the same tone cannot be employed in *C*-major as a transition to e, because it is farther from the principal note e than is f♮ the appropriate note of the scale of *C*-major.

And on this very account ***transition-tones may sometimes be used as proper signs of a change in the modulation***, i. e. as ***leading-tones*** (as already mentioned in § 187). Thus, when in a passage which was hitherto in *C*-major, as in fig. 659, for example,

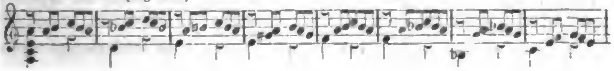
(Fig. 659.)



the tone $\bar{f}$♯ appears as a transition to $\bar{\bar{e}}$, such transition — which is possible in *G*-major, but not in *C*-major — informs the ear that the harmony in which it occurs is no longer that of the previous scale of *C*, but belongs to the key of *G*-major. We have already stated this fact (in §§ 157, 203, 228); and now what was there said will be perfectly understoood, namely that in the preceding example after 𝕮 as the tonic harmony of *C*-major immediately follows 𝕮 as the subdominant harmony of *G*-major; because the 𝕮-chord in the latter half of the second measure is characterized by means of the $\bar{f}$♯ used as a descending transition-tone to $\bar{\bar{e}}$, as unequivocally belonging to the new key. The case would be otherwise were $\bar{f}$♯ used in passing upwards to $\bar{\bar{g}}$, because a transient $\bar{f}$♯, thus approximated to its principal note g, might certainly occur in *C*-major.

Again also, in fig. 660,

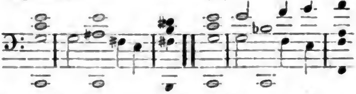
(Fig. 660.)



the 𝔉 harmony appears first as the three-fold chord of the sixth degree of *a*-minor, and immediately afterwards as the tonic harmony of *F*-major: that is to say in the fifth measure as *a:* VI, but in the sixth as *F:* I, by reason of the tone b♭ employed as a transition to $\bar{\bar{c}}$, which could not be a transition to $\bar{\bar{e}}$ in the key of *a*-minor.

In this manner also the ambiguity which, e. g., arises from the similarity of the chords [c e g b♭] and [c e g a♯], is often removed by means of transitions. In the following example, fig. 661,

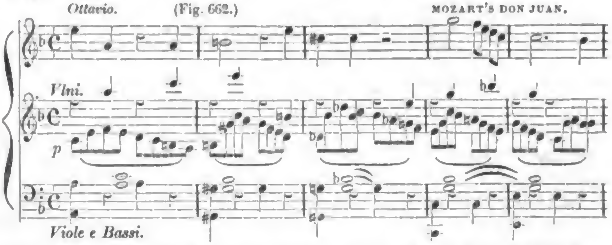
(Fig. 661. i.)



in *i*, the ear would much sooner take the chord of the second measure for *F:* V^7 than for e: $°II^7$ (§ 194); but f♯ serving as transition to e, which could not possibly thus occur in *F*-major, at once characterizes the chord as unquestionably an appropriate superfluous sixth chord of the key of e-minor;—as, on the contrary, in *k*, the $\bar{f}$ used as transition to g stamps the chord as the principal four-fold chord $ℭ^7$.

An interesting passage (from the first duet in Mozart's *Don Juan*) appears in fig. 662:

(Fig. 662.) MOZART'S DON JUAN.

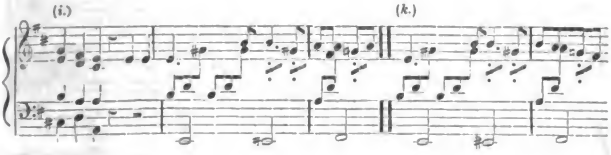


Here the ear takes the harmony at the beginning of the third measure as certainly no other than that of $𝔄^7$ with a small ninth, the fundamental tone being omitted, that is, as *d:* V^7 (§ 194.) The fact that here the very first note of the second violin is written as d♭ and not as $\bar{c}$♯ determines nothing. (§ 224.) But although the ear at the beginning of the before mentioned measure takes it as certainly $𝔄^7$, yet the transitions which immediately appear compel us soon to come to another decision. The second eighth-note b♭ could indeed be considered as a small ninth, and the next one again as c♯, and consequently as the third of the fundamental harmony $𝔄^7$, and the seventh degree of *d*-minor; but the following tones could not appear as transitions, as they do here in the key of *d*-minor; but would have to descend from $\bar{\bar{c}}$♯ onward, through b or through $\bar{b}$♭ (§ 377) to the fundamental tone $\bar{a}$.

But none of this takes place; on the contrary, the tones proceed nearly as they would in f-minor, so that $\bar{\bar{d}}^{\flat}$ appears as the small ninth of $\mathfrak{C}^7$, $\bar{\bar{c}}$ as the fundamental tone, $\bar{b}^{\flat}$ as the seventh, $\bar{a}^{\flat}$ as a transition to the fundamental fifth $\bar{g}$, and the following $\bar{f}$ as a transition to the third e). And hence, the ear is imperatively compelled to prefer this last explanation, and consequently to assume here the existence of the chord $\mathfrak{C}^7$, and not that of $\mathfrak{A}^7$,—a sudden transporting of the ear from *a*-minor or *d*-minor into *f*-minor, which would certainly have a somewhat harsh effect, were it not that the ambiguity, at least in appearance, of the chord [g e $b^{\flat}$ $c^{\sharp}$ or $d^{\flat}$] again conceals its harshness (§ 241, 8.); after which, moreover, the piece proceeds immediately again in *F*-major, which key is near enough related to *a*-minor and *d*-minor. (The fact that the $\mathfrak{C}$-harmony of the fourth measure is again the dominant harmony of the *major key* of *F*, is indicated by the $\bar{a}^{\natural}$ used as a transition to $\bar{g}$, and which may therefore be here termed a leading-note.)

It might also be said that in fig. 657, the fore-note $\bar{\bar{d}}^{\natural}$ at the beginning of the third measure causes the $\mathfrak{C}$-chord, which at first appeared as the chord *f:* V, to assume the character of the dominant chord of *F*-major; and that similar effects are produced by the ensuing fore-notes $\bar{\bar{e}}^{\natural}$ and $\bar{f}^{\sharp}$.

So too in the last measure of the example in fig. 301, p. 462, (comp. § 257,) the $\mathfrak{D}$-chord which is there designated as the *VI* of $f^{\sharp}$-minor, becomes at once characterized as the recurring tonic harmony of the principal key of *D*-major, which was relinquished shortly before, if we insert $\bar{g}^{\natural}$ as a transition to $\bar{a}$, as follows in *i*,



or as a transition from above (§ 371) to $f^{\sharp}$, as in *k*.

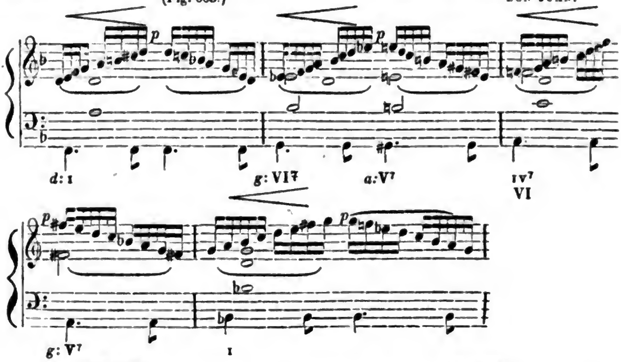
And likewise in the second measure of example 398, p. 501, § 295, the transitions $\bar{\bar{f}}$, $\bar{\bar{e}}$ indicate that the third part of the measure is not properly based on *g:* I, but that here the $\mathfrak{g}$-harmony reappears as the harmony of the second degree of *F*-major; for in $\bar{g}$-minor we could not ascend from $\bar{\bar{g}}$ through these transitions $\bar{f}$, $\bar{\bar{e}}$, to d, but in F-major we can. Consequently, the $\mathfrak{g}$-harmony, although, at the first glance, it would seem to be tonic, is in reality a secondary harmony of the principal key *F*-major, and ought, therefore, strictly speaking, to be indicated as such. Thus we have here again one and the same chord appearing first as *g:* I and immediately thereafter as *F:* II.

(4.) *Additional examples to elucidate* §§ 367-380.

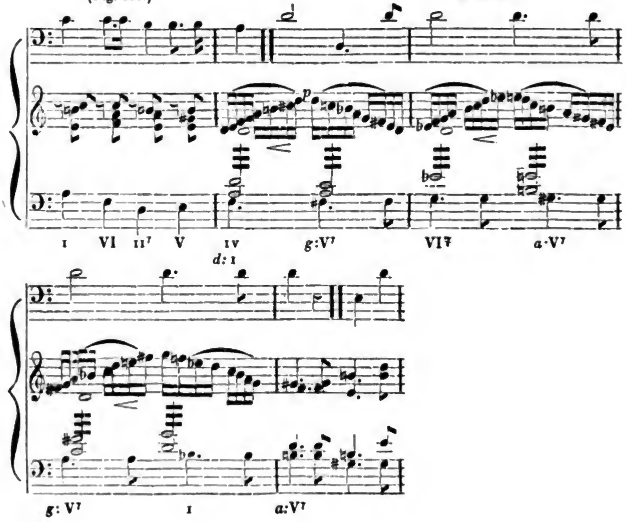
§ 381.

Having now endeavored from § 367 to this place, to ascertain how and in what cases transitions both belonging to and foreign to the harmony are to be employed, it may not be uninteresting to put the results of our investigation to the test in some more extended examples. I select for this purpose the passages in fig. 663, 664, & 665, and from Mozart's *Don Juan*, because transitions of both kinds occur here under very different relations.

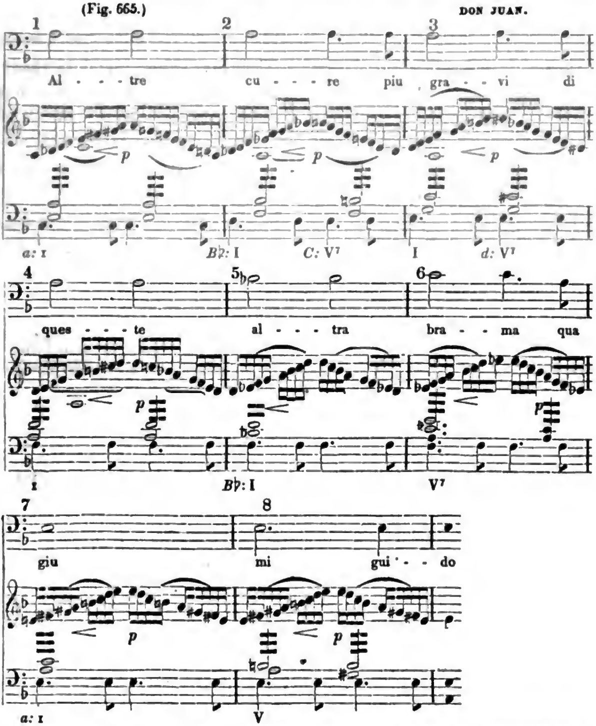
(Fig. 663.) DON JUAN.



(Fig. 664.) DON JUAN.



(Fig. 665.) DON JUAN.


1
2
3
Al - - - tre cu - - - re piu gra - - vi di
p
p
p
a: I
B♭: I
C: V⁷
I
d: V⁷
4
5
6
ques - - - te al - - - tra bra - - ma qua
p
p
I
B♭: I
V⁷
7
8
giu mi gui - - do
p
p
a: I
V

In order to facilitate the understanding of the harmonic successions in these examples, I will append to them the following remarks. In fig. 663, we see the tone $\bar{\bar{d}}$ continuing through four measures,—and the same is the case in fig. 664. So too in fig. 665, the tone a continues uninterruptedly for four measures. This gives rise, in many places, to concurrences of tones whose explication would now be very difficult (e. g. in fig. 665, meas. 2 and 3). This difficulty, however, may be obviated by the fact that these tones may, for the present, be considered *as having no existence,* and, consequently, need not be taken into account; (as will be found more fully explained in §§ 462, 464.)

(A.) ON FIG. 663.

In the first measure, the ascending tones $\bar{b}$ and $\bar{\bar{c}}\sharp$ are explained by § 374; and the descending $\bar{\bar{c}}$ and b by § 375.

In the next measure, the harmony $\mathfrak{E}^{\flat}$ (or $\mathfrak{E}^{\flat 7}$) appears, according to the principle of inertia, as the *VI*⁷ of *g*-minor. The transition-tone $\bar{f}$ leading to $\bar{g}$, and foreign to the scale of g-minor, is explained by § 377, ((II)); since $\bar{f}$ is here used instead of f♯, in order to avoid the ascending step of a superfluous second.— In the second half of the measure, where the modulation changes into a-minor, for the same reason, the tone $\bar{f}$♮, instead of the tone f which belongs to the scale, stands between $\bar{g}$♯ and e, in order to avoid the descent from $\bar{g}$♯ to $\bar{f}$ (§ 377 ((I.))).

So again in the third measure, the tone $\bar{g}$, foreign to the scale of a-minor, is used, so as to prevent the necessity of skipping from $\bar{f}$ to $\bar{g}$♯.—In the second half of the same measure, for the same reason, $\bar{\bar{d}}$ is preceded, not by $\bar{\bar{e}}^{\flat}$, but by $\bar{\bar{e}}$, because it would be a superfluous second from $\bar{\bar{f}}$♯ down to e♭.

In the fourth measure, the transition-tones $\bar{\bar{e}}$ and $\bar{\bar{f}}$♯, and so also $\bar{\bar{f}}$ and $\bar{\bar{e}}^{\flat}$, are to be explained in like manner as the similar ones in the first measure.

(B.) ON FIG. 664.

In the second measure, the transition-tones $\bar{b}$ and $\bar{\bar{c}}$♯ are to be explained in the same manner as in the beginning of fig. 663.— In the second half of the same measure, the key changes to *g*-minor, the transitions $\bar{f}$♯ and $\bar{e}$ are justified by § 377. I.

In the third measure, the $\bar{f}$, foreign to the scale of *g*-minor, which precedes $\bar{g}$♯, is explained by § 377. II.; since, otherwise, there would be a skip of a superfluous second from $\bar{e}$♭ to f♯.— In the second half of the same measure, for the like reason, f♯ precedes $\bar{e}$, after $\bar{g}$♯, § 377. I.

(C.) ON FIG. 665.

In the first measure, the transitions $\bar{f}$♯, $\bar{g}$♯, and $\bar{g}$, f, are to be explained in the manner above mentioned. The chord [d f a b♭], occurring in the second measure, may be regarded as $\mathfrak{B}^{\flat 7}$, or else as the major fourfold chord of the sixth degree of the scale of *d*-minor, which is most nearly related to that of a-minor (just as, in the second measure of fig. 663, the chord of $\mathfrak{E}^{\flat 7}$ appeared as the VI⁷ of *g*-minor;) although the fourth sixteenth-note $\bar{e}$♭ would not occur as a transition to f in *d*-minor (§ 370), but only perhaps in *B*♭-major. Thus, by means of this transition, $\bar{e}$♭, the chord [d f a b♭] is here characterized as the I⁷ of B♭-major. The transition $\bar{e}$♭ thus appears here as a leading note.

In the second half of the same measure, the harmony $\mathfrak{G}^7$ occurs. In consequence of the immediately preceding key of B♭, this harmony would appear to be the dominant chord of *c*-minor, but it strikes the ear rather as the dominant chord of *C*-major, partly because this last mentioned scale is nearer than *c*-minor to the still unforgotten *a*-minor of the preceding measure,—and partly because it is designated as such by the transition-tone ē before d̄, which in *c*-minor could not possibly occur. (§ 370.)

In the third measure, in the second half of which *d*-minor occurs, Mozart chose rather to write c̿♯ b̄♭, than c̿♯ b̄, (§ 377 No. II); and thus he here preferred to make a leap of a superfluous second from the harmonic tone c̿♯ to the secondary tone b̄♭, belonging to the scale, rather than proceed by a large second to the transition-tone b♮, which is too distant from the principal tone ā.

In the fourth measure the transitions b̄ c̿♯ and c̿ b̄♭ are easily explained; so too those in the fifth and sixth measures need no particular elucidation.

In the seventh measure, where *a*-minor occurs, the transitions f̄♯ ḡ♯ in the first half are to be explained by § 374, and the transitions ḡ♯ f̄♯ in the second half by § 378.

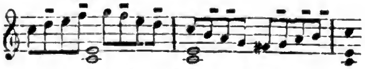
In the eighth measure, the tones f♯ g♯ are to be explained by § 374,—and the tones ḡ♯ f̄♯ by § 377.

(D.) TRANSITIONS ON HARMONIC DEGREES.

§ 382.

If we consider the different transitions *in relation to their connection with the fundamental harmony*, we find that tones of transition sometimes occur on such degrees as belong to intervals of the fundamental harmony, and at other times (and that, too, much the most frequently) on *other* degrees. I repeat, that by far the greatest part of transition-tones occur on *such degrees of the staff as do not represent any of the tones belonging to the fundamental harmony*. In fig. 666, for example,

(Fig. 666.)



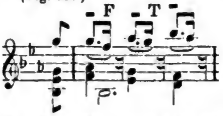
the fundamental harmony is 𝕮. The tones of which this harmony consists are the tones of the first, the third, and the fifth degrees of the scale of C-major. But of all the transitions that here occur, not one is the tone of the first, of the third, or of the fifth degree; the transient d̿ which here presents itself is the tone of the second degree, the transient f̿ is the tone of the fourth, and b̿ is that of the seventh of the scale; &c.) — Now this, as we have said above, is the most common case; but it is far from being the only one. For, *the tone of a degree that forms an interval belonging to the fundamental harmony may also occur as a transition-tone;* and this

1. either as it stands in the harmony itself, or else
2. in a chromatically altered form, and thus foreign to the scale.

§ 383.

(1.) It frequently happens, that a tone, *which, considered in itself, is actually contained in the fundamental harmony,* may yet, in consequence of the connexion in which it stands, and the manner in which it appears, present itself to the ear only *as a secondary tone.* E. g. in fig. 667,

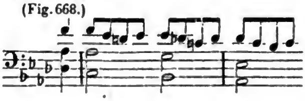
(Fig. 667.)



the ear, in two successive instances, perceives transition-tones, in the upper voice, before the harmonic tones $\bar{\bar{f}}$ and $\bar{\bar{g}}$. Now when this is followed, in the third quarter of the measure, in the same upper voice, by another form of notes very similar to the two preceding, in which $\bar{\bar{b}}$♭ precedes $\bar{\bar{a}}$♭, in the same manner as $\bar{\bar{g}}$ before preceded $\bar{\bar{f}}$, and a♭ preceded $\bar{\bar{g}}$, it is no wonder that such $\bar{\bar{b}}$♭ should likewise present itself to the ear as a mere transition-tone, although, in itself considered, the tone $\bar{\bar{b}}$♭ is contained in the fundamental harmony $\mathfrak{B}$♭^{7}, which occurs in this place.

For a similar reason in fig. 668,

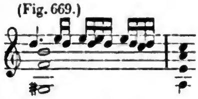
(Fig. 668.)



the ear will take the tone $\bar{e}$♭, in the second half of the first measure, for a mere secondary note to the following $\bar{d}$♭, although the tone $\bar{e}$♭, taken by itself, is the fundamental tone of the harmony.

In fig. 669,

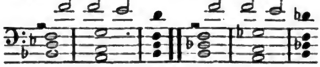
(Fig. 669.)



the ear will rather take the tone $\bar{\bar{e}}$ as a transition, than assume the harmony to be that of $\mathfrak{E}^7$ with a small ninth and the fundamental tone $\bar{\bar{e}}$ retained. (§ 208.) —

For a like reason in fig. 670, *i* and *k*,

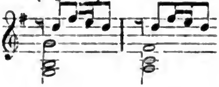
(Fig. 670. *i.*) (*k.*)



the tone $\bar{f}$ in the upper voice appears less as a fundamental tone than as a secondary tone to the seventh. The fact that the harmony of the second measure in *i* and *k* is throughout no other than *B♭*: V^7 with a large ninth, and *b♭*: V^7 with a small ninth, cannot be doubted, inasmuch as every thing applies in both that we formerly (§ 77 *et seq.* § 325 *et seq.*) observed as to the progression, the position, the omission of the fundamental tone, &c.; and it is in this last respect that the $\bar{f}$ in the present case does not produce a harsh effect, for the very reason that it may be explained as a mere secondary tone to $\bar{e}$♭, and consequently is not felt as a retained fundamental tone, which, as such, would sound repulsively.)

So too in fig. 671,

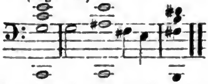
(Fig. 671.)



the tone $\bar{f}$♯ in the second measure exhibits itself, not as the proper third of the fundamental harmony 𝔇^7, but rather as a mere secondary tone to the secondary tone $\bar{\bar{e}}$ (§ 244).

In fig. 672,

(Fig. 672.)



the tone f♯ appears to be, not a fundamental tone, but rather a connecting or intermediate note between g and e.

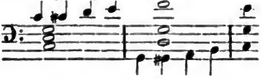
In like manner in fig. 634, p. 594, the tone $\bar{\bar{e}}$, in the second measure, appears, not as a fundamental tone of the harmony of 𝔈^7, but rather as a secondary tone to the following seventh $\bar{d}$; — and this is also the case with the tone $\bar{\bar{a}}$ in the fourth measure.

---

§ 384.

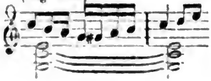
(2.) Moreover, a tone, which otherwise, according to the *degree* on which it stands, would be an interval pertaining to the harmony, may be *chromatically raised or lowered*, so as to form a mere transition; or, in other words, those tones also may occur as transitions by means of chromatic approximation, which, without such accidental elevation or depression, would form component parts of the harmony. Thus, for instance, during the harmony ℭ, the tone c♯ may nevertheless appear as a transition-tone, though standing on the same degree as the fundamental tone of the chord of ℭ: as, for example, in fig. 673:

(Fig. 673.)



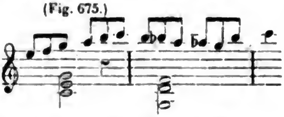
In the second measure of this same example, in the harmony of **G**^{7}, we have the transition G♯ in the base. So too in fig. 674,

(Fig. 674.)



in the harmony **C**, whose appropriate fifth is $g^\natural$, we hear the chromatically elevated tone of this degree, as a transition-tone, namely $\bar{g}^\sharp$ —In fig. 675 also,

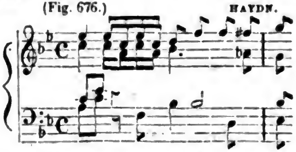
(Fig. 675.)



the transition-tone $\bar{b}^\flat$ is heard in the harmony **G**^{7}:

In fig. 676, likewise,

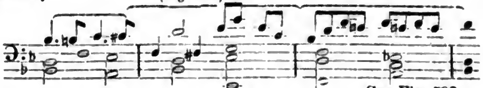
(Fig. 676.) HAYDN.



we have the transition $\bar{f}^\sharp$ in the harmony **B**$^{\flat 7}$, whose fifth is the tone of the same degree as that on which the transition $\bar{f}^\sharp$ stands.

In fig. 677,

(Fig. 677.)

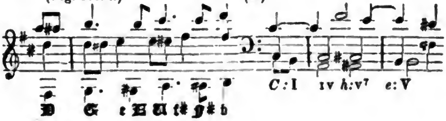


See Fig. 592.

the foreign and arbitrarily elevated tone $b^\natural$ appears as a fore-note to the tone $\bar{c}$ of the following chord, while the appropriate $b^\flat$ of the scale which is not elevated, is a harmonic tone. So too, the tone $\bar{c}^\natural$, in the second half of the measure, belongs to the harmony **F**^{7}, while $\bar{c}^\sharp$ occurs as a transition to $\bar{d}$.—And, again, in the following measure, in the harmony **B**$^\flat$, to which $f^\natural$ belongs as a harmonic interval, we have the transition $f^\sharp$; and, in the second half of the third measure, e is employed in the upper voice as a transition, while e^b belongs to the harmony and forms its fundamental seventh.

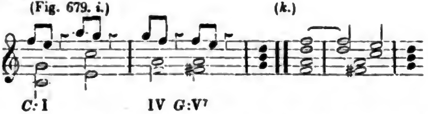
Fig. 678 *i* and *k*, is of the same species:

(Fig. 678. *i*.) (*k*.)



In fig. 679,

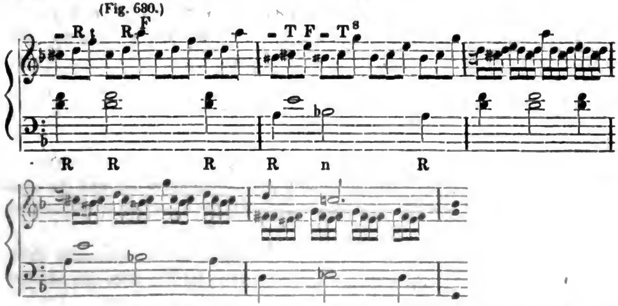
(Fig. 679. i.)



the harmony of the second measure may properly be explained as that of $\mathfrak{D}^7$ with an added ninth, $\overset{=}{e}$, which latter precedes $\overset{\equiv}{f}$♮ as a secondary tone, while f♯ is the fundamental third of the harmony $\mathfrak{D}^7$.

Again, in fig. 680,

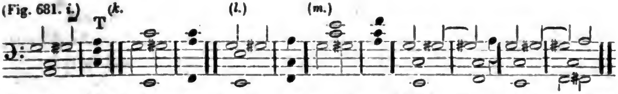
(Fig. 680.)



the tone b♭ which is a small ninth of the fundamental harmony, is, in a manner to be regarded as a principal tone; yet b♯ appears in the upper voice as a transition to $\overset{=}{c}$♯.

In fig. 681,

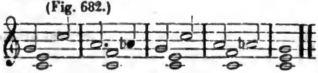
(Fig. 681. i.)



the tone g♯ (which appears in *i* as a superfluous fifth from the base note, in *k* and *l* as its major third, and in *m* as the base note itself) is the elevated tone of the same degree that forms the fifth of the fundamental harmony.

In like manner, in 682,

(Fig. 682.)



the tone $\bar{a}$♭ is the depressed tone of the same degree that forms the third of the major harmony $\mathfrak{F}$.

In like manner, the transition-tone $\bar{f}$♯ appears in the third measure of 636, p. 595, whose fundamental harmony involves the tone f♮; $\bar{b}$, in fig. 637, p. 595; g♯, in fig. 638, p. 595; $\bar{g}$♯, in fig. 639, p. 596; g♮, in fig. 644, p. 597. In like manner, in fig. 645, p 597, where, in the fundamental harmony $\mathfrak{E}^7$, the tone g̅♯ is a harmonic interval, the tone g̿♮ appears as a transition; and so too in fig. 646, in the harmony $\mathfrak{F}^{\sharp 7}$, to which a♯ belongs, the transition note a♮ appears, — as also in fig 647, p. 598, we have f̅ and then g̿.

In fig. 648, p. 598, in the harmony $\mathfrak{B}^7$, which occurs as V^7 of *e*-minor, the transition d̿♮ occurs on the same degree as that of the third of the harmony 𝔅, namely d♯.

Figs. 649, 650, 651 are of the same description.

We discern, moreover, in the above mentioned examples, a second class of cases in which tones of one and the same degree, but chromatically different, may sound at the same time. (Comp. § 356). For example, in fig. 673, p. 611, we have at the same time c and c̅♯, and then G♯ and g: — in fig. 674, p. 612, g and g̅♮, — in fig. 677, p. 612, B♭ and b, — in fig. 679, p. 613, f̅♯ and f̅, — in fig. 680, p. 613, b♭ and b̅♯, &c.

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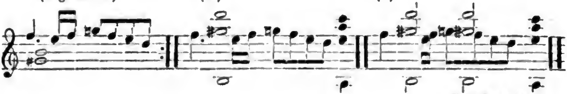
§ 385.

It may be laid down as a general principle, that, in such a simultaneous sounding of two chromatically different tones belonging to one and the same degree, there is always a certain harshness, which is greater or less according to circumstances.

Thus, for instance, it is always more harsh when the chromatically different tones are near together, than when they stand farther from one another. Comp. fig. 683, *i* with *k* and *l*.

(Fig. 683. i.) (*k.*) (*l.*)



See fig. 645.

(This we shall find to be an interesting point when we come to the doctrine of what is called double counterpoint.) Comp. also § 360 and 361.

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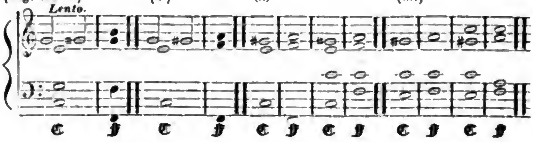
§ 386.

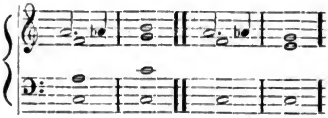
Secondly, the harshness of such simultaneous groups becomes always the more sensible in proportion to the length of their duration; and consequently, it is often well, in order to avoid such a long simultaneous sounding, to leave out the natural interval, and thus, instead of 684 *i*,

(Fig. 684. *i.*) (*k.*) (*l.*) (*m.*)



to write rather as in *k*; — and instead of 685 *i*, to write as in *k*.

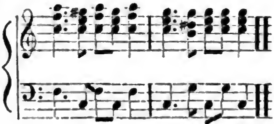
(Fig. 685. *i*.) (*k*.)



When this is the case, such chromatic transition-tone may be of even as long a duration as the harmony in which it sounds, as e. g. in fig. 684 *l* and *m*, p. 614, where the tone g̅♯ as a small second transition to a̅ of the following harmony 𝔉, sounds through the entire duration of the harmony ℭ, so that in this ℭ-harmony the tone g♯ appears throughout instead of the fundamental fifth g.

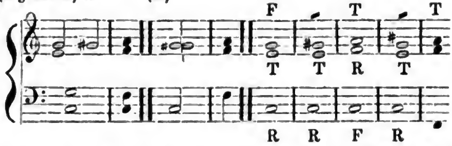
And likewise in fig. 686,

(Fig. 686.)



Comp. Fig. 701.

(Fig. 687. *i*.) (*k*.)



we may take the second chord as the threefold chord of ℭ with the fifth omitted, and in which g̿♯ is struck as a transition to the following a̅, while the proper fifth g♮ is left out; — so too we may take the second chord of the following measure for the chord of 𝔊.

---

§387.

I must take occasion here to remark incidentally, that many teachers of composition conceive themselves under necessity of assuming, for the explanation of such harmonic combinations as those in figs. 684, 686 and 687, above, a particular harmony, to which they give the name of "superfluous threefold chord."— But as every such simultaneous group in every possible case may be explained according to the laws of transitions, inasmuch as every thing applies to the superfluous fifth occurring in such chords that holds good concerning all other approximated transitions, it follows, that, both from these and many other considerations, we have no occasion to increase the number of our seven fundamental harmonies by the addition of an eighth, and, nobody knows, with how many more of the same species, for which we can discover no place in the scale of the major key, though it is in this scale that such compounds occur most frequently. (Comp. note on § 51). — Even the inventors and champions of the so-called superfluous three-fold harmony, in such a passage as the one above in fig, 677 *i*, or in 687 *i*, would certainly explain the tone g̅♯ as no other than a transition, though a harsh one. But when the same tone appears as it does in *k*, where, through the omission of the proper fifth g♮, the harshness of the transition g̅♯ is obviated, and the transition is thus rendered more faultless and less objectionable than in *i*, — why may it not just as well, and indeed much more appropriately, be explained as a transition? and why should it be necessary for the explanation of such a passage, to invent a new fundamental harmony consisting of the tones [c e g♯], that is to say, of a fundamental tone, large third, and superfluous fifth? — or why, for the explanation of the compound [A e♭ c̅♯] in the above fig. 677, p. 612, must we invent a fundamental harmony composed of a fundamental tone, large third, and small fifth (the so-called diminished large three-fold chord)? — &c.

We see, in general, from the examples above cited, that, by means of such transitions, sometimes very curious intervals arise between tones sounding together. Thus, for instance, in fig. 673, p. 611, we have the tones e and c♯, which together form an interval of a *superfluous prime or octave*, — so too in fig. 674, p. 612, g and g̅♯. — In the second measure of fig. 673, p. 611, in fig. 679, p. 613, and in fig. 683 *i*, p. 614, *diminished octaves* occur in the same way. — In fig. 680, p. 613, a *doubly superfluous octave* appears between b♭ and b♯, — and in fig 678 *k*, p. 612, a *diminished sixth* occurs between A♯ and f̅, &c.

Now if we were always to regard simultaneous groups of this sort as actual harmonies, they would often produce harmonies of a very strange description, — e. g. in fig. 684, a harmony consisting of the tones [c g e g♯], or at least [c e g♯], — in fig. 678 *k*, of the tones [A♯ c♯ f̅], &c ;— all of them mere combinations of tones which, were we to regard their constituent parts as consisting altogether of real harmonic intervals, would correspond to none of the fundamental harmonies enumerated in § 50, and for the establishment of which a sufficient number of new fundamental harmonies could scarcely be invented.

DIVISION IV.

AMBIGUITY.

(A.) CONSIDERATION OF THE AMBIGUITY ARISING FROM TRANSITIONS IN GENERAL.

§ 388.

In the course of the preceding observations we had several occasions to remark, how often a harmonic combination may appear ambiguous from the fact that we may take one or more of its constituent parts either as belonging to the harmony or as a transition.

From the point of view which this new kind of ambiguity lays open to us, it will be perceived that a multitude of harmonic combinations, which hitherto could be regarded only as actual chords, have now become doubtful and ambiguous, and we thus find ourselves cast upon a new sea of uncertainties.

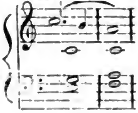
The question, therefore, properly arises, whether there are no limits to this ambiguity; and if so, what are they? and how are we to regard such ambiguous combinations in any cases that may occur?

(B.) LIMITS OF AMBIGUITY. — CHOICE AND SIMPLIFICATION OF THE MODES OF EXPLANATION.

§ 389.

An answer to the above question is furnished by what we have already found several times to hold good in similar cases, namely that every such harmonic combination presents itself to the ear as being that which the most *convenient, easy, simple, and suitable manner of explanation would make it.* If it can be explained more simply and naturally as a combination of real harmonic intervals, let it be considered as such; but if it be more appropriate and convenient, all things considered, to adopt the other mode of explanation, then this is naturally to be preferred. Both modes of explanation will seldom present equal claims. — If, however, such should be the case, the combination is really ambiguous. In fig. 688, for example, it might be doubtful, whether the harmonic combination [e g $\bar{c}$ $\bar{b}$], in the fourth quarter of the first measure, is to be considered as a large fourfold chord $\mathfrak{C}^7$ — or or whether the tone b is to be regarded as a mere transition-tone, in which latter case the three-fold chord of $\mathfrak{C}$ would form the basis of the whole first measure. This latter explanation is evidently not only the more simple of the two, but the former would have the effect of presupposing the introduction of a large fourfold chord with an unprepared large seventh in the weak part of the measure, all of which, as is well known, is contrary to its nature. The above mentioned combination, therefore, is in this case to be taken as a simple three-fold chord of $\mathfrak{C}$, and the tone $\bar{b}$ as a mere transition.

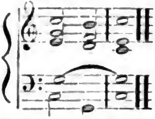
(Fig. 688.)



Such a combination, which, according to the tones composing it, has precisely the appearance of a chord consisting of harmonic tones exclusively, but which, in consequence of the connexion in which it appears (i. e. according to the principles laid down in the beginning of this section), is not received by the ear as such a chord, and which therefore *seems* to be a chord consisting of harmonic tones, but only seems so without being so in effect, i. e. without in reality impressing itself as such upon the ear, — such a chord, I say, we will name *an apparent chord.* (Comp. § 98, 407.)

But, on the other hand, we could object, if one were to assume, that, in fig. 689,

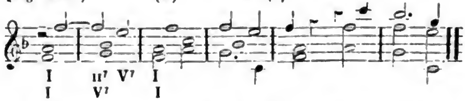
(Fig. 689.)



in the second half of the first measure, all the tones of the upper voice are merely transition-tones, and, consequently, the harmony no other than 𝕮; for the tone b̄ might certainly be a transition to the immediately recurring c̿; f̄ an intermediate note from ḡ to ē, as is the d between ē and c̄; while g and G belong, at any rate, as well to the harmony of 𝕮 as to that of 𝕲. Still, it will readily be felt that this mode of exposition is at least not more natural than if we regard the combination [G d̄ f̄ b̄] as that which it primarily represents itself to be, namely as 𝕲^7, and the harmonic progression as the very usual one I — V^7 — I.

Easy as we have found it in the two preceding examples to make a choice between two modes of explanation, there are yet many other cases in which a decision is not possible. E. g. in figs. 690, *i*, *k*, *l*,

(Fig. 690. *i.*) (*k.*) (*l.*)



we may with perfect propriety regard the f̄ in the second measure as a secondary tone to the principal tone e̿, according to which explanation the harmony of the second measure would remain 𝕮^7 throughout, and the whole harmonic progression.

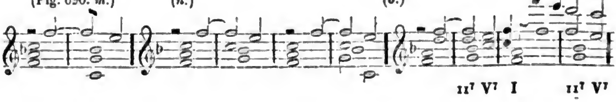
F: I | V^7.

But we might just as properly view this combination [ḡ b̄ f̿] as what, in itself considered, it first of all appears to be, namely as 𝖌^7 with an omitted fundamental fifth, in which case the harmonic progression would again be a very natural and common one, namely

F: I | II^7 — V^7 |

No sufficient reason can be disovered for assigning to one mode of explanation a decisive preference over the other. (For, why could we not have the same fundamental harmony in *i*, *k*, and *l*, as in *m*, *n*, or as in *o*?)

(Fig. 690. *m.*) (*n.*) (*o.*)

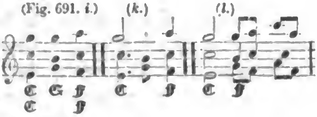


§ 390.

It is especially worthy of notice, that, in many cases, we have *the choice* whether we will consider such combinations as transitions to intervals of the *following*, or of *the present* harmony.

In fig. 691, for example,

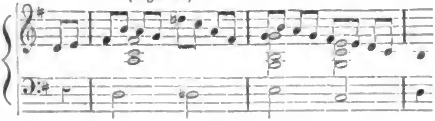
(Fig. 691. *i*.) (*k*.) (*l*.)



we may, if we will, regard the combination [ḡ b̄ g̿] as a mere apparent chord, if we assume that the ḡ is only a transition to a̿, b̄ a transition to c̿, and ḡ to f̄. In this point of view, the passage would consist of only two harmonies: 𝕮 and 𝕱. — We may then assume, in particular, that the 𝕮-harmony continues on to the third chord, and that during this 𝕮-harmony the tones ḡ, b̄, and ḡ are transitions to the intervals f̄, c̿, and a̿ of the following 𝕱-harmony, as is indicated in *k*. — Or else we may assume that the 𝕱-harmony commences at the combination [ḡ b̄ g̿] as is indicated in *l*, where, consequently, the transition-tones ḡ, b̄, and g̿ relate to intervals of the 𝕱-harmony, during which they sound as transitions.

In fig. 692,

(Fig. 692.)



we have the choice either to regard d̄ of the upper voice as a necessarily approximated (§ 375) transition to c, — or else to assume that the 𝕯^7-harmony continues throughout the whole measure, and that the d♯ in the base, which, without chromatic elevation, would form an harmonic interval of this harmony, is merely an arbitrarily approximated secondary tone to e of the following 𝖊-harmony. (A similar ambiguity will be observed on inspecting the example in fig. 648.)

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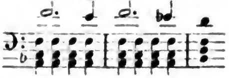
§ 391.

It will at once be perceived, however, (and this is the most important point involved in these observations,) that the *explanation of many a harmonic combination becomes facilitated and simplified* by the fact that one or more of its tones may, as mere transitions, be left altogether out of the account.

We have already on several occasions directed attention to this truth. A few additional proofs are subjoined.

In fig. 693,

(Fig. 693.)



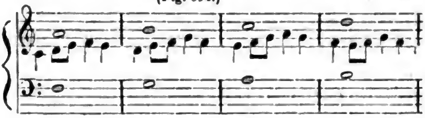
if we regard the tone ē as simply a transition-tone, the fundamental harmonies of the first two measures are 𝔉 and $𝔉^{7}$;— but, should we prefer to regard ē as belonging to the harmony, it would stamp the combination of the fourth quarter of the measure as the much less common harmony of $𝔉^{7}$, from which there would result the still more uncommon harmonic progression,

$$F\colon I - I^{7} - I, \text{ or } F\colon I\colon I^{7} - B^{\flat}\colon V^{7},$$

and, moreover, the preparation of the large seventh would be wanting.— It is, therefore, very evident, that the former explanation is by far the most natural, and the one to be preferred.

For a like reason, in the first measure of fig. 694, the last quarter-note ē

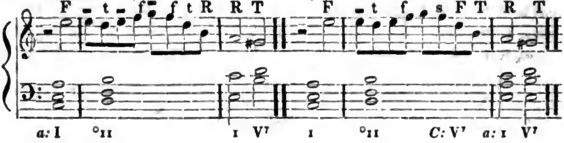
(Fig. 694.)



of the middle voice will be regarded, not as an unprepared large seventh of the harmony $𝔉^{7}$, which is itself of rare occurrence, but much rather as a secondary note of the following harmonic tone d̄. — Again, the last quarter-note f̄ of the following measure, which occurs in a connection similar to that of the preceding ē, will for the same cause present itself to the ear as simply a transition-tone, although it might otherwise with perfect propriety be regarded as the seventh of the frequently occurring major fourfold harmony.

In fig. 695,

(Fig. 695. *i.*) (*k.*)

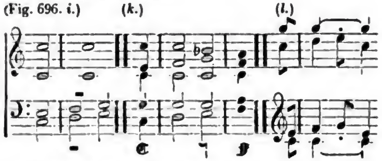


in the second measure, instead of considering the g̿ as foreign to the harmony, we might regard it as forming a component part thereof, and, thus explain the harmony of the second half of the second measure as that of *C:* V⁷;— but the former mode of explanation is more simple and therefore to be preferred.

§ 392.

In the following example, fig. 696,

(Fig. 696. *i*.) (*k*.) (*l*.)



in *i*, the mode of explanation indicated by the diagonal strokes is simpler and much more natural, than if we were to consider these tones as forming a part of the harmony. In the former case, we need, for the explanation of the whole phrase, only a single fundamental harmony; in the latter, we should have to assume three, namely,

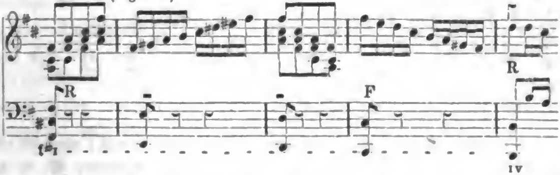
$$C\colon \mathrm{I} — \mathrm{II}^7 — \mathrm{I}.$$

Moreover, this last progression, $\mathrm{II}^7 — \mathrm{I}$, at least in this form, would be rather unusual; accordingly, it is far better to consider the chord $[d\ f\ \bar{c}\ \bar{\bar{c}}]$ as a mere apparent chord, — as likewise in *k* the chord $[d\ g\ \bar{c}\ \bar{f}\ \bar{\bar{c}}]$, — and in *l* the combination $[\bar{c}\ f\ \bar{\bar{d}}\ \bar{\bar{g}}]$.

Our teachers of composition are wont to explain such cases as the above fig. 696, (or figs. 609 and 616) in another and very troublesome way, inasmuch as they fancied themselves bound to regard such a combination as a proper chord, to which they give the name of the chord of the *stationary seventh*, about which stationary quality they contrive to say an immense deal that is both excessively learned and hard to be understood,* and in which the favorite elliptical and catachrestical harmonic progressions play a great part. We must allow, that, for our simple explanation, no great learning is required, inasmuch as we see in the passages cited nothing more than very common transition-tones, of which consequently we cannot contrive to say any thing very particular. (Comp. remark on § 99 and on § 320.)

In fig. 697,

(Fig. 697.)



the harmony of the second measure, in itself considered, might certainly be regarded as $\mathfrak{f}^{\sharp 7}$, and that of the third measure for $\mathfrak{D}^7$, but the ear will much rather take the base tones E and D for mere transitions between F♯ of the first and C♯ of the fourth measure, and accordingly $\mathfrak{f}^{\sharp}$ as the fundamental harmony of the whole four measures, (as has already been done by Kirnberger, from whom I borrow this example.* But were we to adopt the first mode of explanation, not only would there appear a strange and unusual harmonic progression:

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* See e. g. the Leipz. allg. musikal. Ztg. 1810, No. 58, 59.

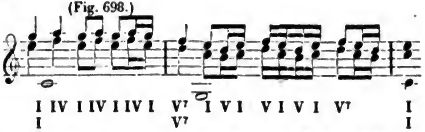
$$\mathfrak{f}\sharp \quad \mathfrak{f}\sharp^7 \quad \mathfrak{D}^7 \quad \mathfrak{f}\sharp,$$

but the striking of the unprepared secondary seventh could not well be justified.—(Furthermore, I will not deny that the composer has given us here quite too many transitions at once.)

§ 393.

In fig. 698,

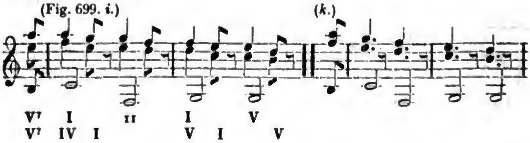
(Fig. 698.)



we may, if we please, consider the harmony $\mathfrak{F}$ to lie at the basis of the harmonic combination at the second quarter-note, and that the $\mathfrak{C}$-harmony returns at the following eighth-note, the $\mathfrak{F}$-harmony again at the next, then again the chord of $\mathfrak{C}$, — and, in the same manner, change the fundamental harmony at each of the following sixteenth-notes; — and so also in the following measure, where the harmonies $\mathfrak{G}^7$ and $\mathfrak{C}$ several times alternate with each other. But since we may very properly assume, that the tone $\bar{\bar{a}}$ of the first measure is throughout only a transition to the following $\bar{\bar{g}}$, and $\bar{f}$, in like manner, a transition to $\bar{\bar{e}}$, — and so, in the next measure, that the tones $\bar{\bar{e}}$ and $\bar{\bar{c}}$ are transitions to the adjacent notes, this explanation is already much more simple, and hence is indisputably to be preferred, at least for combinations which thus rapidly alternate with each other.

So too in fig. 699,

(Fig. 699. *i.*) (*k.*)



at the first quarter-note of the first measure, the tones $\bar{\bar{a}}$ and $\bar{\bar{f}}$ may be regarded either as the third and fundamental tones of the harmony $\mathfrak{F}$, or as mere secondary notes to $\bar{\bar{g}}$ and $\bar{\bar{e}}$; the second half of the measure may likewise be differently explained, &c. Here, too, the explanation indicated by the top row of numerals is simpler and more natural than the other; because, if we regard all the quarter-notes as transitions, the phrase will be seen to be, after all, nothing more than a garnishing of the very common one in *k*.

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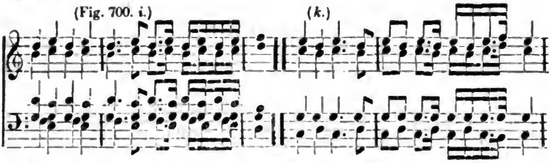
* In his K. d. r. S. 1 Bd. 4 Abschn., Anm., p. 51.)

In fig. 700, again,

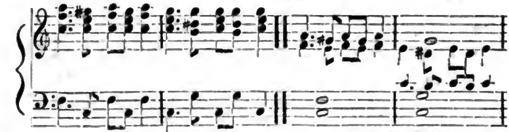
(Fig. 700. i.) (k.)



we are at liberty to take a new fundamental harmony for each quarter, eighth, or sixteenth note; and also to decide *which tones* we will regard as harmonic; and which as mere transitions.

Likewise in fig. 701 *i*,

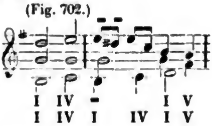
(Fig. 701. i.) (k.)



See Fig. 686.

we may either explain the second chord of the first measure in the same manner as was done in § 386, — or we may still more simply regard it as a continuation of the harmony 𝔉 (only in the second inversion), if we take both the tones $\bar{\bar{g}}$♯ and $\bar{\bar{e}}$ as transitions. For, why should not the same harmony lie at the foundation here as in *k*?

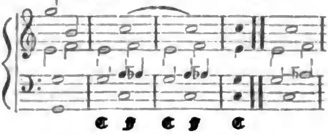
Also in fig. 702, (Fig. 702.)



at the beginning of the second measure, we may explain the combination of the first quarter from the harmony 𝔊, if we regard b and $\bar{g}$ as harmonic, $\bar{f}$♯ as an extraneous secondary tone to the $\bar{\bar{e}}$ of the following chord, and the first $\bar{\bar{e}}$ as a secondary tone of the second rank. But we may also assume that the 𝕮-harmony, at the end of the first measure, continues through the first fourth of the second measure, that b is a transition to the following $\bar{c}$, as also $\bar{d}$♯ to $\bar{\bar{e}}$; — which explanation is, after all, the simpler of the two.

§ 394.

If, in fig. 703 *i*; (Fig. 703. i.) (k.)



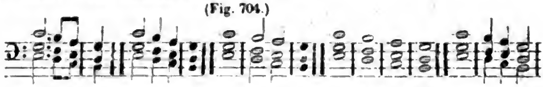
the tone a♭, which occurs in the harmony 𝔉, may be taken as a mere transition-tone (§ 384, fig. 682, p. 613,) it may also be regarded as continuing through the whole harmony 𝔉 (§ 386), as in *k*, where, accordingly, we have a♭ throughout, instead of a, the proper tone of the major threefold chord of 𝔉. It will readily be seen how much simpler the explanation of fig. *i* and *k* is, according to this method, than if we should each time take the combination [c a♭ $\bar{f}$ c] for the minor threefold harmony 𝔣, which is foreign to the scale of *C*-major.

By this view of the matter, the explanation of the cadences in fig. 416, p. 511, and fig. 422, p. 513, is very much simplified.

§ 395.

If, in such examples as those in fig. 704,

(Fig. 704.)



we regard all the tones as harmonic, the passage will consist of the four following harmonies:

C: I $^{\circ}$vii vi V; or say I V^{7} vi V.

But we may also take the second and third tones of the upper voice as transitions of the second and first order, the f of the middle voice as a transition to the following e, and the d of the lower voice as a transition to c; in which case, the first three combinations appear as depending throughout on the harmony *C:* I, which would make the whole harmonic progression as follows:

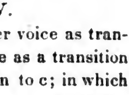
C: I V.

Or, again, we may regard the third combination as a harmonic one: this would produce the following harmonies:

C: I vi V,

and so on. Thus, we see in how many ways such progressions of thirds and sixths may be viewed and explained; and that in every such succession of chords, considerable freedom is allowed in selecting that mode of explanation which may be the most natural, in the given circumstances.

§ 396.



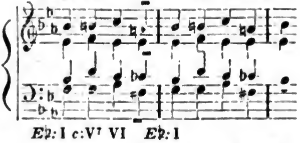
In the annexed figure, the combination [g $\bar{\bar{c}}$♯ $\bar{\bar{e}}$ $\bar{\bar{a}}$♯] perfectly resembles the chord of $\mathfrak{F}\sharp^{7}$ with the fundamental tone omitted and an added small ninth, (or, considering it according to the keys of the piano-forte, it might be construed as $\mathfrak{A}^{7}$, $\mathfrak{C}^{7}$, or $\mathfrak{D}\sharp^{7}$, with the same omission and addition. § 85.)

The ear, however, does not receive it as such; because it is evidently much simpler to regard the tones $\bar{\bar{c}}$, $\bar{\bar{e}}$ and $\bar{\bar{a}}$♯ of the three upper voices as mere transitions; for, then the whole measure appears to rest on the principal fourfold chord $\mathfrak{G}^{7}$, while, otherwise, we should have to assume three fundamental harmonies for this measure, viz. first **G**^{7}, then **F♯**^{7} (or **A**^{7}, or **C**^{7}, or **E♭**^{7}) with a small ninth, and then again **G**^{7}, — which would give, for this measure, the following far less simple harmonic succession:

$$
\begin{array}{llllll}
 & C: & V^7 = b: & V^7 = C: & V^7, & \\
\text{or} & — & — & d: & V^7 & — \;\; —, \\
\text{or} & — & — & F: & V^7 & — \;\; —, \\
\text{or perhaps} & — & — & A^{\flat}: & V^7 & — \;\; —.
\end{array}
$$

Fig. 705 is of the same description.

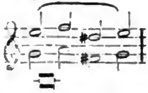
(Fig. 705.) MY TE DEUM.



Here, the second chord may be considered as **G**^{7}, but we can also assume that the fundamental harmony of the first part of the measure remains the same at the second quarter-note, and that $\bar{b}$ appears only as a transition-tone to the $\bar{\bar{c}}$ of the following harmony, as does also $\bar{f}$ to $\bar{e}^{\flat}$, and $\bar{d}$ to $\bar{e}$. So, too, the combination at the fourth quarter-note might very well, taken as [g♭ $\bar{c}$♭ $\bar{e}$♭ $\bar{a}$], be regarded as the harmony of °**f**^{7} with an elevated third,— or as a transferring dominant harmony **F**^{7} with a depressed fifth, or taken as [g♭ $\bar{c}$♭ $\bar{e}$♭ $\bar{b}$♭ or [f♯ b $\bar{d}$♯ a], as the harmony **C♭**^{7} or **B**^{7}; or else we may assume that the **A♭**-harmony of the third quarter-note continues, that $\bar{a}$ is merely an approximated preparatory tone to the following b♭, that $\bar{c}$♭ bears the same relation to b♭, and f♯ to g. And in fact it is much simpler thus to explain this fourth chord as a mere apparent chord, than as the harmony °**f**^{7} or **F**^{7}, or as the any thing but simply related harmony **C♭**^{7} or **B**^{7}.

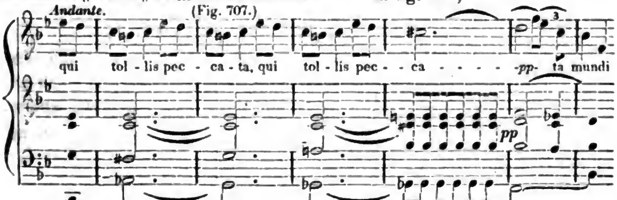
Again, in fig. 706,

(Fig. 706.)



we are at liberty to regard the tones f♯ and $\bar{d}$♯ as harmonic, and the combination as that of **B**^{7} with a small ninth; but it is much simpler to explain the tones f♯ and $\bar{d}$♯ as mere transitions. In fig. 707,

(Fig. 707.)

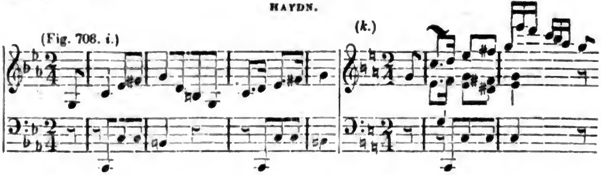

Andante.
qui tol - lis pec - ca - ta, qui tol - lis pec - - ca - - - - - ta mundi
pp
3
pp

we may either consider the combination [G♭ b̄♭ c̄♯ e] as a proper harmony, namely as $\mathfrak{G}\flat^7$ [G♭ b^7 $\bar{d}^{\flat}$ $\bar{f}^{\flat}$] or $\mathfrak{F}\sharp^7$ [F♯ a♯ c̄♯ ē], or as $°\mathfrak{c}^7$ with an elevated third [G♭ b, $\bar{d}^{\flat}$ c̄], and so on; or we may assume that the whole combination is an apparent chord, namely, that the harmony of $\mathfrak{B}\flat$ lies at its foundation, that the tone ē is only a secondary tone to the fundamental fifth f which actually appears in the following measure, that c̄♯ is a forenote to the third d, and $G^{\flat}$ a fore-note from above to the fundamental fifth F in the base. Here too, as we see, the explanation that takes it for an apparent chord is clearly the simplest. (Comp. fig. 705, p. 625.)

§ 397.

In fig. 708 *i*,

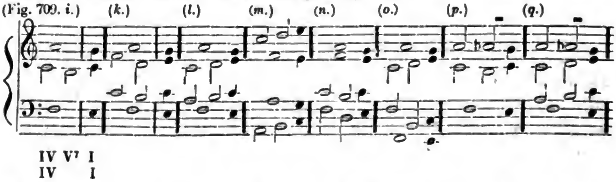
HAYDN.



the combination [c f̄♯] may be considered as $\mathfrak{D}^7$, or we may regard f♯ as merely an approximated transition to ḡ. In the former case, it would be a temporary digressive modulation; in the latter, not. The latter is far more simple. In *k*, the combination [c d̄♯ f̄♯] might also be regarded as resting on the harmony $\mathfrak{B}^7$, were we not, with much greater simplicity, to assume that d̄♯ and f̄♯ are mere small second transitions to ē and ḡ, and consequently not harmonic intervals.

§ 398.

In like manner, instead of assuming in fig. 709 *i*,

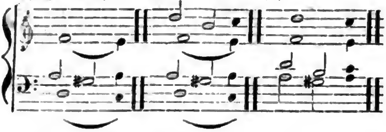


on the appearance of the tone b, that a $\mathfrak{G}^7$-harmony occurs here with a large ninth and an omitted fundamental tone,— the case may be much more simply explained by taking the tone b as a mere transition to the following c̄; in which case the harmonic progression would be merely IV=I, instead of IV=V^7=I.

In a similar manner, we may explain the tones b and d from *k* to *o*, — and even the tones b, d, and a♭ in *p* and *q*.

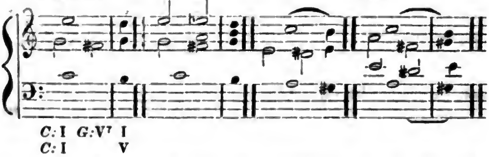
In this way, too, the explanation of the forms of notes found in fig. 710 may be materially simplified.

(Fig. 710. *i.*) (*k.*) (*l.*)



Thus, too, in fig. 711 *i* and *k*,

(Fig. 711. *i.*) (*k.*) (*l.*) (*m.*)

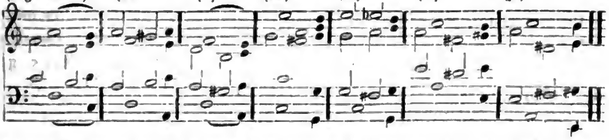


we may suppose that in the second half measure, the fundamental four-fold chord $\mathfrak{D}^7$ appears with a ninth and an omitted fundamental tone, as a transferring dominant and leading chord to G-major; but we may also very properly assume that the whole first measure rests on the threefold harmony $\mathfrak{C}$, and that f̄♯ in the middle voice is a mere transition. This is indisputably more simple; since, regarded in this point of view, the whole first measure is founded on a single harmony, that of *C:* I. But if we were to consider f̄♯ as a constituent part of the harmony, we should not only require two different harmonies for the explanation of this measure, but the progression would also involve a transient digressive modulation, namely: *C:* I *G:* V ^{7}I (§ 211.)
C: V.

Figs. 711 *l* and *m*, admit of the same explanation.

Indeed, in such cases as in fig. 712,

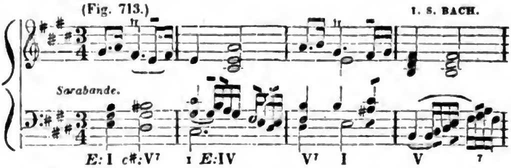
(Fig. 712. *i.*) (*k.*) (*l.*) (*m.*) (*n.*) (*o.*) (*p.*)



the explanation of such tones as transitions has yet another ground of preference. Were we to assume, for instance, in 712 *i*, that the fourfold chord $\mathfrak{G}^7$ lies at the foundation of the combination [f b d ā], the base tone f would appear as the fundamental seventh; and, regarded in this point of view, the skip of the base from this f down to c, at the moment of the cadence, would not exactly correspond to the progression of a fundamental seventh. (§ 317 B.))

So, too, in fig. 713,

(Fig. 713.)



at the last quarter-note of the third measure, the combination [e $a^\sharp$ $\bar{c}^\sharp$ $\bar{e}$ $\bar{g}^\sharp$] may be most properly explained as an apparent chord, in which, while the 𝕮-harmony continues, the tones $a^\sharp$ and $\bar{c}^\sharp$ are merely transient, while the base-note e remains a fundamental tone. — (From what precedes, moreover, the examples in figs. 418 — 421; §§ 308, and 317, admit of still an additional defence and explanation.)

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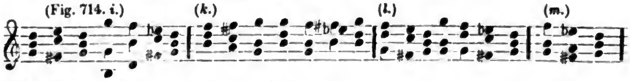
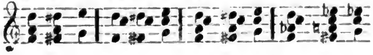
§ 399.

Moreover, in cases like fig. 714,

(Fig. 714. i.) (k.) (l.) (m.)



(Fig. 714. n.) (o.) (p.) (q.)



it is not necessary to consider the combinations [$\bar{f}^\sharp$ $\bar{\bar{c}}$ $\bar{\bar{e}}$], [$\bar{f}^\sharp$ $\bar{\bar{c}}$ $\bar{\bar{e}}^b$], [$\bar{\bar{c}}$ $\bar{\bar{e}}^\flat$ $\bar{f}^\sharp$], &c. as leading principal four-fold chords of the digressive modulatory dominants; on the contrary, it is much simpler, in *i*, to take the $\bar{\bar{e}}$ of the second chord as a mere secondary note to the following $\bar{\bar{d}}$, and, in like manner $\bar{\bar{c}}$ and $f^\sharp$ as secondary notes to $\bar{b}$ and $\bar{g}$; so that the 𝕲-harmony still forms the basis of all the first three chords. The same may be said of the sixth chord of the same passage;—likewise of the second and sixth at *k*, &c.

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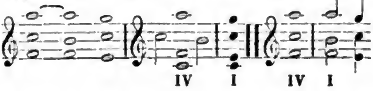
§ 400.

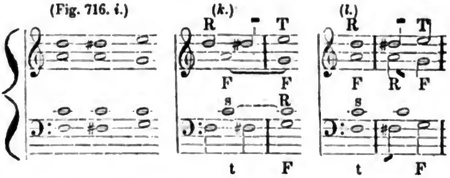
In most of the preceding cases we are, furthermore, at liberty (as intimated in § 391) to regard the transition-tones here pointed out as transitions either to intervals of the *present* or of the following harmony. For, e. g. in fig. 715 *i*,

(Fig. 715. i.) (k.) (l.)



we may assume that the second chord rests on the preceding harmony of 𝕱; so that the tone $\bar{b}$ will be a transition to the tone $\bar{\bar{c}}$ of the following threefold chord of $\mathfrak{C}$, as is indicated in *k*; — but we may also assume that the $\mathfrak{C}$-harmony already forms the basis of the combination [$\bar{f}$ $\bar{b}$ $\bar{\bar{a}}$]; in which case all the transitions relate to intervals of the harmony of $\mathfrak{C}$, during which they make their appearance as transitions, namely, $\bar{\bar{a}}$ to the fifth $\bar{\bar{g}}$, — b to the fundamental tone $\bar{\bar{c}}$, — and $\bar{f}$ to the fundamental third $\bar{e}$; as is shown in *l*.

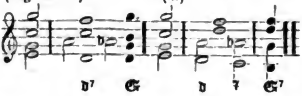
Thus, too, we may assume in fig. 716 *i*,


(Fig. 716. *i*.) (*k*.) (*l*.)

that the second chord still rests on the foregoing harmony $\mathfrak{D}^7$; so that, in the second harmonic combination, $\bar{d}$♯ will be a transition to the $\bar{\bar{e}}$ of the following threefold chord of $\mathfrak{C}$, and f♯ to g, while the tones $\bar{a}$ and $\bar{c}$ remain as before, the fifth and seventh of the harmony of $\mathfrak{D}^7$, as is indicated at *k*;—but we may also assume, as indeed it seems most appropriate to do, that the $\mathfrak{C}$-harmony is introduced already at the combination [f♯ $\bar{c}$ $\bar{a}$ $\bar{\bar{d}}$♯], that $\bar{\bar{d}}$♯ is a substitute for the fundamental tone $\bar{\bar{e}}$; $\bar{a}$ for the fundamental fifth $\bar{g}$, f♯ for g, and that $\bar{c}$ is already the fundamental tone, as is indicated at *l*.

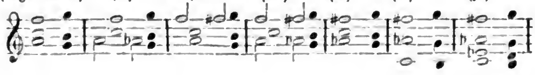
§ 401.

In fig. 717 *i*,


(Fig. 717. *i*.) (*k*.)

the combination [$\bar{d}$ $\bar{a}$♭ $\bar{\bar{c}}$ $\bar{f}$] may properly be so explained, that, during the harmony of $\mathfrak{D}^7$, which lasts through a whole measure, the tone a♭ as a transition to $\bar{g}$ of the following harmony, occurs on the harmonic degree $\bar{a}$;—accordingly, there is not the least necessity for regarding the combination in the second half of the measure as a fourfold chord with a small fifth. In *k*, the tones $\bar{a}$♭ and $\bar{c}$ are, in like manner, transition-tones.

Though, in fig. 718 *i*,

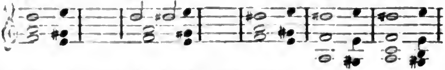

(Fig. 718. *i*.) (*k*) (*l*.) (*m*.) (*n*.) (*o*.) (*p*.)

we see the harmonies 𝔉 and 𝔊 succeed each other without transition-tones, still we may instead of this, introduce, during the 𝔉-harmony, the tone $\bar{a}^{\flat}$ as a transition to g of the following harmony, as in *k*, — or the tone $\bar{f}^{\sharp}$ as a transition to $\bar{\bar{g}}$, as in *l*, — or both together, as in *m*, — or we may let these transitions remain during the entire continuance of the 𝔉-harmony (§ 386), as in *n* or *o*; and thus, merely by means of transitions on the harmonic degrees, combinations are produced which are precisely similar to those adduced in § 89, &c. fig. 123 *o*, *p*, *q*. — (Comp. fig. 705 and 707.)

And when, again, the tone $\bar{e}^{\flat}$ as a small second approximated transition from above to the fundamental fifth of the following harmony, is added to the chord in question, excepting the before mentioned transitions on harmonic degrees, as in fig. 718 p. 629, we see chords arise which are particularly similar to those in § 91 [also 89] fig. 123 *r*, *s*, *t*, *u*, p. 210, and figs. 128 and 129, p. 212.

The examples in fig. 719 *i*—*p*,

(Fig. 719 *i*.)



are of the same species as those in fig. 718.

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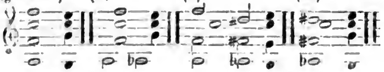
§ 402.

So, too, instead of letting the harmonies 𝔉=ℭ succeed each other so simply as they do in fig. 720 *i*,

(Fig. 720. *i*.)



we may introduce, during the first harmony, the tone a♭ as a chromatic transition on the harmonic degree a, as in *k*. — Or, in like manner, we may introduce $\bar{f}^{\sharp}$ as a transition before $\bar{g}$, and at the same time $\bar{d}^{\sharp}$ before $\bar{e}$, as in *l*;— and, if we give all these transitions the duration of the whole measure, as in *m*, we again have results similar to those in the preceding section.

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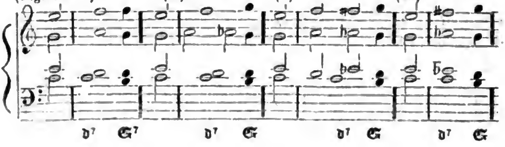
§ 403.

In like manner, instead of letting the harmonies 𝔡⁷=𝔊 succeed each other, so simply as in fig. 721 *i*,

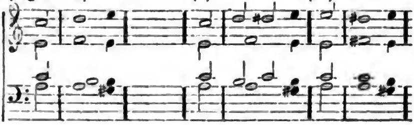
(Fig. 721. *i*.)



we may, introduce ā♭ as a transition, as in *k*, — and may also, at the same time, introduce f̄♯ before g̿, and ē♭ before d̄, as in *l*; — and we may allow such combinations to continue through the whole duration of the 𝔇⁷-harmony, as in *m*.

It will be clearly seen that in this way, again, results are produced like those of the two preceding sections. The example in the minor key which occurs in fig. 722 *i*—*m*,

(Fig. 722. *i*.) (*l*.) (*m*.)

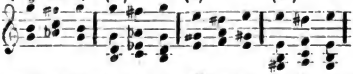


is of the same character as the preceding one in the major key.

§ 404.

In the foregoing paragraphs, we have seen how harmonic combinations of the kind in question can be explained by transition-tones chromatically approximated to intervals of the following harmony. In many cases, however, they may be explained even in a *still simpler* manner by transitions to intervals of the *present* harmony: for, in fig. 723 *i*, for example,

(Fig. 723. *i*.) (*k*.) (*l*.) (*m*.)

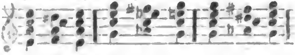


we may very properly assume, that the 𝔊-harmony forms the basis throughout, and that during the same the upper voice gives, in passing, the tone f̿♯ as a returning transition (§ 414) to the fundamental tone g̿, while the middle voice gives c̄ as a similar transition to the fundamental third b̄, and the base in like manner the transition ā♭. In like manner, we may regard the passage in *k* as resting entirely on the harmony 𝔊, and those in *l* and *m* on the harmony 𝔈.

§ 405.

Fig. 724 *i*, also,

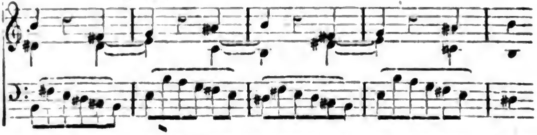
(Fig. 724. *i*.) (*k*.) (*l*.)



may, in like manner, be regarded as based throughout on the harmony 𝔞; so too the similar passage in *k*, or rather in *l*, may be viewed as resting entirely on the major threefold chord of ℭ, — in which case the notation [a♭ c̿ d̿♯ f̄♯] is more accurate than [a♭ c̿ e̿♭ f̄♯]. (Comp., moreover, § 95.)

So, again, in fig. 726,

(Fig. 726.)



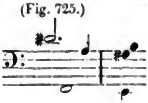
Comp. fig. 127.

in the second measure, the $f^{\sharp}$ in the base voice may be regarded either as the fundamental tone, or as a mere transition to the fundamental seventh e. And still more! what is to hinder us from assuming that the fundamental harmony is $\mathfrak{e}$ throughout the entire duration of the second measure, that $\bar{a}^{\sharp}$ is only a transition to the following $\bar{b}$, $\bar{c}$ to the following b, and $f^{\sharp}$ to the following fundamental tone e?

§ 406.

The preceding views will perhaps suggest to some the idea, that if the chords in question may be explained in this way as mere transitions, it was *unnecessary* to assume in §§ 89 to 95 a species of transformation under the names of the elevation of the third and the depression of the fifth. But such is by no means the case. For, the explanation of such combinations as transitions is not applicable *in all cases:* e. g. it is not so in fig. 725:

(Fig. 725.)

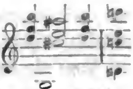


Here the tone $\bar{d}^{\sharp}$ cannot be regarded as a transition-tone, for as such it must annex itself to a following principal note, only a large or small degree higher or lower than itself; but no such note here follows $\bar{d}^{\sharp}$, and consequently it cannot be a transition, but must constitute an harmonic interval, and that either the fundamental third of the harmony $\mathfrak{B}^{7}$—or an arbitrarily elevated fundamental third of the fourfold chord $°\mathfrak{b}^{7}$ with a small fifth. (Comp. remark on § 95.)

(C.) SOFTENING EFFECT OF AMBIGUITY.

§ 407.

After the many observations we have made on the softening effect of different kinds of ambiguity, it may well be supposed beforehand that the kind of ambiguity here treated will also exhibit within its sphere a similar effect. For, it is perceived as a matter of fact, that many a combination of tones which we might otherwise expect would be repulsive to the ear, produces a much more agreeable effect than it otherwise might do, because, if we regard it as consisting exclusively of harmonic tones, it represents a chord that does not sound harshly in itself; or, in other words, because it forms an apparent chord (§§ 98, 389), which, viewed as a real chord, does not belong to the class of harsh sounding chords.

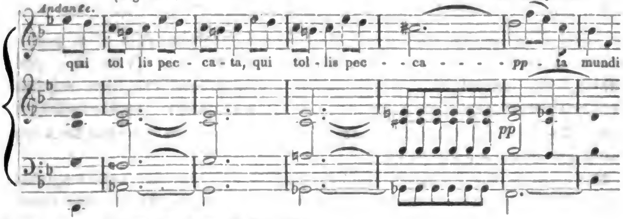


(Comp. § 396.)

Thus e. g. in the annexed passage, (in which during the $\mathfrak{G}^7$-harmony which lies throughout at the foundation of the whole measure, the tone $\bar{\bar{a}}\sharp$, foreign to this harmony, occupies for a while, the place of the harmonic tone $\bar{b}$, while $\bar{\bar{e}}$ occupies the place of the seventh, $\bar{f}$, and $\bar{c}\sharp$ that of the fifth, $\bar{d}$,) the simultaneous sounding of *three* tones not pertaining to the harmony, is still not disagreeable to the ear, chiefly because this combination of tones forms an apparent chord (§ 376), namely [g $\bar{\bar{c}}\sharp$ $\bar{\bar{e}}$ $\bar{\bar{a}}\sharp$] apparently the chord $\mathfrak{F}\sharp^7$ (with a ninth placed in the base and the fundamental tone omitted), which in itself is any thing but unharmonious (§ 87);—on which account, these transitions do not sound in the least degree harsh, even though we repeat the harmonic tone g together with the tones foreign to the harmony, which otherwise is wont to produce a more harsh effect (§ 363).

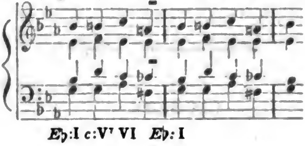
The same may be said of the apparent chord [G♮ b♮ $\bar{c}\sharp$ $\bar{e}$] in fig. 727,

(Fig. 727.) MY REQUIEM.


Andante.
qui tol lis pec - ca - ta, qui tol - lis pec - - ca - - - - pp - ta mundi
pp

It may even be maintained of fig. 728,

(Fig. 728.) MY TE DEUM.



that the combination [f♯ $\bar{c}\flat$ $\bar{e}\natural$ a] which looks strange enough to the eye, is received by the ear without the slightest antipathy, only because, regarded as [f♯ b d♯ a] or [g♭ $\bar{c}\flat$ $\bar{e}\natural$ $\bar{b}\natural$], it would be a very common fundamental fourfold chord $\mathfrak{B}^7$ or $\mathfrak{C}\flat^7$.

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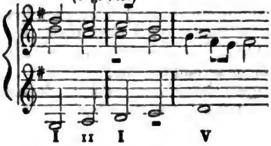
§ 408.

In fig. 729, on the contrary,

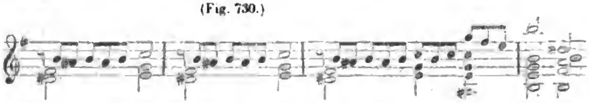
(Fig. 729.)



the entire second measure seems very harsh, because we cannot suppose a chord in either of the combinations [b $\bar{a}$ $\bar{\bar{c}}$] or [$\bar{c}$ $\bar{g}$ $\bar{b}$] that occur therein; — for, if we choose to regard the former as a $\mathfrak{B}^7$-harmony with a small ninth and the fundamental tone retained, and the latter as a large fourfold chord of $\mathfrak{C}^7$, nothing would be gained thereby, inasmuch as both these harmonies, as we have long since observed, would sound harshly in themselves.

In fig. 730,

(Fig. 730.)



it is more natural to assume, that, in the combination [a$^\sharp$ $\bar{e}$ $\bar{g}$ $\bar{\bar{c}}$], $\bar{\bar{c}}$ is only a secondary tone to $\bar{b}$ of the following chord of $\mathfrak{C}$, just as a$^\sharp$ is only a secondary tone to the following tone b, — than to regard the combination as $^{\circ}\mathfrak{f}^{\sharp 7}$ with an elevated third; because, according to this last explanation, the elevated third a$^\sharp$ of the harmony would stand below its proper fifth $\bar{\bar{c}}$, a position which, in such a chord, is both unusual and unnatural, (§ 91, B.) Still, although the combination in question may very properly be thus regarded as a mere apparent chord (§ 93), still, as such, it is always of rather indifferent effect; because, if we were to consider it as a real chord, it would be a very harsh sounding chord in itself.

Moreover, in the frequently cited fig. 613, p. 583, the ear, at the beginning of the third measure, cannot perceive even an apparent chord in the combination [B g $\bar{\bar{c}}^\sharp$ a], so that this chord also sounds, to say the least, not very pleasantly.

DIVISION V.

TRANSITION-TONES CONSIDERED IN THEIR RELATIONS TO THE PRECEDING NOTE.

§ 409.

Hitherto we have every where regarded transition-tones only with reference to the *following* principal note, as though a secondary note stood in no relation whatever to any thing but the following principal tone.

We shall find, however, that a good deal depends *on the position of the transition-note with respect to the tone immediately preceding it*, although the relation be only an *inferior* or *secondary* one.

It is now time to investigate this relation and to investigate it attentively, since very extensive applications result therefrom.

If we examine into the relation which a secondary note bears to the one that immediately precedes it, and ascertain the position of such preceding note, as compared with that of the transition-tone, and particularly if we inquire what interval the two form with each other, we find that this relation is of very different kinds. Many transition-tones stand in no relationship whatever to any preceding tone, many in a distant one, others in a nearer, and others again are one and the same with the preceding.

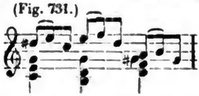
We will investigate them in the order here suggested.

(A.) COMMENCING TRANSITION-TONES.

§ 410.

We find among the transition-tones already treated, some which properly speaking *are not preceded by another tone*, and which, accordingly, *do not stand in any connexion with a preceding tone;* namely where a voice *makes its first commencement with a transition-note*, as e. g. in fig. 731,

(Fig. 731.)



where the transition tone $\bar{\bar{d}}^{\sharp}$ is the first tone sounded by the upper voice. Transition-tones of this sort may be termed *initial* or *commencing transitions*.

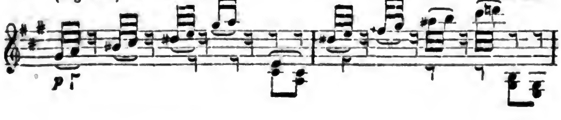
As, in such a case, there is of course no secondary connexion with a preceding note, so, on that very account, the relation which the transition-tone bears *solely* and exclusively to the following note is so much the more intimate.

This particularly intimate and exclusive relation is consequently also a principal cause why the *chromatic approximation of transition-tones to their principal note* is especially appropriate to such transitions; inasmuch as such an approximation of the secondary tone promotes its close adherence to the principal tone. We have thus an explanation of the fact, that, in the passage just cited, in fig. 731, the chromatically approximated fore-note $\bar{\bar{d}}^{\sharp}$ is much more natural and appropriate than would be the tone d belonging to the scale.

§ 411.

Those transition-tones with which a voice re-commences or continues on, after a longer or a shorter rest, or after a hold, though not indeed exactly like those transition-tones with which a voice at first makes its commencement, still are in the most essential points quite similar. Such, for example, are the tones $\bar{b}^{\sharp}$, $\bar{\bar{d}}^{\sharp}$, $\bar{\bar{g}}^{\sharp}$, and $\bar{\bar{d}}^{\sharp}$, $\bar{\bar{f}}^{\times}$, $\bar{\bar{a}}^{\sharp}$, $\bar{\bar{\bar{c}}}^{\sharp}$, in fig 732:

(Fig. 732.)



MOZART.

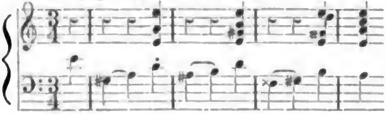
Each of these tones, if not the first of an entire series, still is a tone with which a heretofore unbroken series re-commences.

(B.) TRANSITIONS OCCURRING BY SKIPS.

§ 412.

Other transitions, again, although not the first of a series, still hold a connexion with the preceding tone, only *by skips*. Of this kind are the tones g#, a#, and f×, in fig. 733:

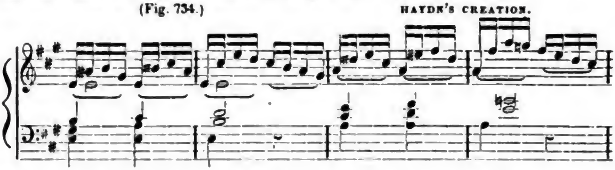
(Fig. 733.)



and the tones ā#, b̄# — d̿# and e̿#, in fig. 734:

(Fig. 734.)

HAYDN'S CREATION.



(The explanation of the tone c̿# which occurs in the second measure, as well of the f̄# in the fourth measure, may be seen in § 446.) — We may distinguish this sort of fore-notes by the name *skipping fore-notes* or *skipping transitions.*

The chromatic approximation of transition-tones to their principal note is particularly appropriate to those occurring by skips, in like manner and for the same reason as in the case of initial transitions; since here also, an uninterrupted connexion with what precedes is not aimed at, but only a close annexation of the transition-tone to its principal note.

In fact many secondary notes occurring by skips would sound far from agreeable, were we to take them without such approximation, and in the form belonging to the scale. Let an attempt be made for instance, to substitute ā for ā# and b̄ for b̄# in the above cited fig. 734. (Comp. § 372.)

(C.) TRANSITIONS OCCURRING BY SINGLE DEGREES.

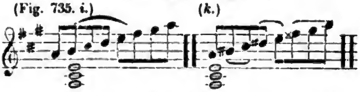
§ 413.

Other transitions *do not occur by skips*, but *are connected with the preceding tone at the distance of only one degree.* These transitions, which do not proceed by skips, are of two different kinds.

(1.) *Intermediate Notes.*

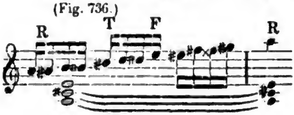
We observe, namely, that some precisely *fill up the space between one principal note and another;* so that the voice, instead of proceeding by a skip from one of these tones to the other, strikes, in passing, the tone of the degree that lies between them, as is done e. g. in fig. 735 *i*,

(Fig. 735. *i.*) (*k.*)



by the degrees of the scale (*diatonically*), and in fig. 736,

(Fig. 736.)



by small degrees (*chromatically*, § XVII, note). Transitions of this kind may be called, if you please, as they have already been, *intermediate notes.*

As transitions of this kind are connected with the preceding tone at the distance of a single degree, and hence are more closely united and related to the same, whereby they serve to form an uninterrupted series of notes, without any skip or omission of intermediate notes; it is, as a general rule, more natural for such intermediate transition-notes to appear as they stand in the scale, and not chromatically approximated;—although these also, in certain cases, readily yield and adapt themselves to chromatic approximation.

This depends chiefly on whether the composer actually regards the secondary note as a connecting note between two tones, and uses it as a proper intermediate tone, — or whether he intends it rather as a secondary tone having relation merely to its following principal note. If, for example, he designs to produce, in *A*-major, an uninterrupted series of tones between the notes $\bar{a}$, $\bar{\bar{c}}^{\sharp}$, $\bar{\bar{e}}$ of the harmony of 𝔄, —and in such a manner that each secondary tone shall not only have a connection with its principal, but that every note of the series from $\bar{a}$ up to $\bar{\bar{e}}$ shall be as closely connected with its preceding, as with its following note — then the intermediate notes $\bar{b}^{\natural}$ and $\bar{\bar{d}}^{\natural}$ belonging to the scale will be better adapted to this end than the foreign transitions $\bar{b}^{\sharp}$ and $\bar{\bar{d}}^{\sharp}$. Comp. the above fig. 735 *i* with *k*. For, from the very fact, that such foreign approximated transitions are quite intimately and as it were exclusively united to their principal note, they are separated so much the more from the preceding note, and the series of tones from $\bar{a}$ to $\bar{\bar{e}}$, as represented in *k*, does not constitute an uninterrupted chain. The case in fig. 735 *k*, however, or in fig. 732, p 635, is different from that in fig. 735 *i*. Here, the intention of the composer was not so much an unbroken series, not a so-called *run* from $\bar{a}$ up to $\bar{\bar{e}}$ and $\bar{\bar{a}}$; but he wished only to strike the intervals of the chord of 𝔄 in succession from $\bar{a}$ to $\bar{\bar{a}}$, and to annex to each of these intervals a secondary note having reference to it alone; and, for this purpose, a secondary note adhering as closely and as intimately as possible to its principal, was the best adapted, and preferable to the tones b̄ and d̄ belonging to the scale.

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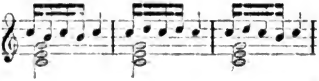
§ 414.

(2.) *Returning Secondary Tones.*

Another species of transition-tones, moving by single degrees, but not intermediately, occur when a voice proceeds from a principal to an immediately adjacent secondary note, and from this immediately *returns to the preceding principal note;* as e. g. in fig. 737,

(Fig. 737.)



the two tones b in the first measure, and the two tones d̿, in the second, as also the tones d̄ and b̄ in the third; which are all neither transitions occurring by skips, nor intermediate notes, but are secondary notes proceeding from and returning to one and the same principal note.

Transitions of this sort resemble the intermediate notes mentioned in the preceding section, in the fact that they have also a connection with another note preceding them at the distance of one degree;— but they differ from them in the circumstance that transitions of the species now under consideration do not stand midway between the preceding and the following note; on the contrary, the note which precedes and that which follows the secondary tone are one and the same; the transition stands, as regards its pitch, not between both, but beside both, and, proceeding from a given note, returns to it again.

In order to have a specific name for transitions of this kind, we may call them *returning transitions;* since these transitions consist in the fact that the voice departs for a while from the principal tone, but immediately thereafter *returns* to the same.

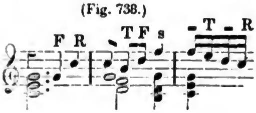
It will naturally be observed here, in passing, that a *trill*, among other cases, as well as the so-called *mordent*, is nothing more than a repeated interchange of a principal note with such a continually returning heavy or light secondary note.

(D.) PREPARED TRANSITIONS.

§ 415.

There are again other transitions which occur neither by skips nor by single degrees, which are neither more than one degree nor just one large or small degree from the preceding note, but which are one and the same with the preceding tone that forms a constituent part of the harmony. E. g. in fig. 738,

(Fig. 738.)

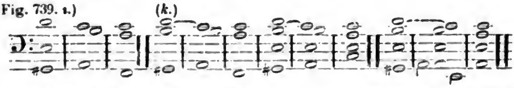


at the beginning of the second measure, the tone c̄ is foreign to the harmony; but the harmonic note immediately preceding this foreign tone c̿, was likewise c̿. So, too, at the end of the second measure, the tone f̄ is a harmonic tone; but immediately afterwards at the beginning of the following measure, this same f̄ appears as a foreign secondary tone to ē.

In such cases, therefore, the tone foreign to the harmony, immediately before being used as a secondary tone, is heard as an harmonic interval, and the ear has thus become, so to speak, *prepared* for it, by having already heard it immediately before as a harmonic tone. (Comp. § 104.)

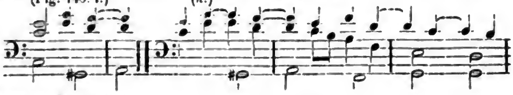
It will readily be perceived, that transitions of this kind have a yet closer relation to the tone preceding them, than those of any kind hitherto mentioned; and a reason is found in this very close relation why, transitions of this kind sound much more smoothly to the ear than others. For, in consequence of the tone's having been heard immediately before as an harmonic interval, the ear has already become accustomed to this tone, [under agreeable circumstances] and is, as it were, *prepared* for it; and thus the natural harshness which it would otherwise have, by being continued on into a less agreeable combination of tones, is materially mitigated. And hence it occurs, that secondary tones which would otherwise sound very harshly, seem less offensive to the ear when the latter has already been prepared therefor. Comp. fig. 739 *i*,

(Fig. 739. *i*.)



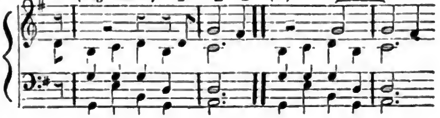
where the tone b, foreign to the harmony, occurs unprepared, with *k*, where it occurs after preparation; also the tone g in fig. 740 *i* with the same tone in *k*.

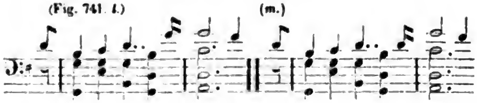
(Fig. 740. *i*.)



Likewise in fig 741 *i*,

(Fig. 741. *i*.)





in the second measure, the tone ḡ, which is foreign to the harmony, appears quite strangely and unexpectedly, and is even disagreeable to the ear; this harshness, however, is softened when the same tone occurs prepared, as in *k*, where the tone ḡ, which is foreign to the harmony in the second measure and hence is dissonant, has already occurred in the preceding measure as a harmonic tone, namely as fundamental note to the harmony 𝕲.

§ 416.

Secondary tones of the kind here treated, may be termed (and that too essentially in accordance with the ordinary use of language) *prepared transitions.*

But as this whole manner of introducing secondary tones as *prepared* is so exceedingly fruitful in its applications, scientific language has assigned to it a peculiar designation. Namely, it is customary to designate such prepared transition-tones by the peculiar term *suspensions* or *retardations.* We will treat this part of the doctrine of transitions somewhat more in detail.

DIVISION VI.

SUSPENSIONS.

(A.) GENERAL PRINCIPLES.

(1.) *Idea of Suspension and Preparation.*

§ 417.

According to what has been said in §§ 415 and 416, a *suspension* is nothing else than a *prepared transition*, or, in other words, a *tone prefixed to an harmonic interval and foreign to the harmony, which* [*tone*] *has already been heard as an harmonic interval during the preceding harmony.*

It is not customary, however, to apply the term *suspension* to *every* prepared transition-tone, but only to those of *a somewhat long duration.* Thus, e. g. in fig. 738, p. 639, (Comp. § 415,) the tone e̿ may properly be called a suspension; but this name will hardly be applied to the short f̿ of the following measure, that note being simply termed a transition or changing note.

(2.) *Manner in which the Preparation of Suspensions is effected.*

§ 418.

We have already (in § 108 and what follows) seen in general, how the preparation of a tone is effected, and we can here refer to what was said in that connection; for, the preparation of suspensions is accomplished in the same manner as that of harmonic tones; viz., when it is to be perfect: (*a.*) on the same pitch; (*b.*) in the same voice; (*c.*) connected by a tie; (*d.*) continued sufficiently long; (*e.*) by an harmonic interval; and (*f.*) on a light part of the measure; all of which is exactly adhered to in fig. 742 *i*:

(Fig. 742. *i.*)

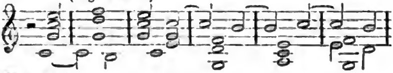
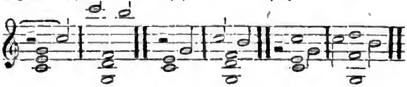


Fig. 742. *k.*) (*l.*) (*m.*)



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§ 419.

(*a.*) The preparatory note must have been situated in *the same pitch or octave* in which the dissonant note occurs, as in the above fig. 741 *k*, p. 639, and 742 *i*, above. A preparation in which this is not the case, can only be called a very imperfect preparation, as e. g. in fig. 742 *k*, above, where the dissonant $\overset{\equiv}{c}$ is prepared, not in the same situation, not in the *thrice*-stricken, but in the *twice*-stricken octave; and where, consequently, the note that has preceded is not the self-same $\overset{\equiv}{c}$ which is afterwards heard as a transition, but another $\overset{=}{c}$.

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§ 420.

(*b.*) The preparation is effected, as from the nature of suspension it evidently must be, *by the same voice*; or, in other words, the preparatory note must have stood in the same voice which is to give the dissonance on the introduction of the following harmony. A preparation in which the preparatory note is given by another voice, as e. g. in fig. 742 *m*, above, where, before $\overset{=}{c}$ is heard in the middle voice as a tone foreign to the harmony, the very same $\overset{=}{c}$ is heard already in the upper voice, but yet not in that voice by which it is afterwards given as a tone foreign to the harmony, — such a preparation, we say, would certainly be at least less perfect than that in *i*.

§ 421.

(*c.*) A preparation exhibits its mitigating effect in its full extent only when the dissonant tone is not struck anew at the instant when it becomes dissonant, that is to say, at the moment when the harmony occurs to which it is foreign, (§ 362), — but, on the contrary, is only *continued*, or, as it is usually expressed, is *tied* to the preparatory tone, as in the preceding fig. 742 *i*, p. 641.

A tone foreign to the harmony and introduced in such a way, appears to be as it were *only retarded* and continued, while the other tones have vanished and already given place to the following harmonic combination, — like a straggling soldier who still remains, while the corps of tones to which he belonged have marched off, and the field is already occupied by another force. Such tied anticipations are also called, on account of their appearing in the way above mentioned as a kind of lingering remnant of a preceding combination, *retardations* (this retarding, however, is not to be confounded with the *ritardando* of rhythmical movement). The term suspension (vorhalt) itself seems also to have been intended as nearly synonymous with *retardation* (Aufhalt); since the anticipation is properly rather a *holding back* than a *holding before*. Anticipations executed in this tied manner are also frequently termed *binds* or *ligatures* (concatenazioni.) Comp. § 111 and § 227.

§ 422.

To what a degree this *binding mitigates the harshness of a note foreign to to the harmony*, may easily be observed, by performing e. g. the passage in fig. 740 *k*, p. 639, as if the two ties were not there, and, hence, by striking the $g^{\sharp}$ twice; by which means this tone foreign to the harmony sounds much more harshly in conjunction with the tone $G^{\sharp}$. than when performed as connected with the preceding $\bar{g}$ which appears as the fifth of the harmony $\mathfrak{C}$.— Similar will be the result of a similar treatment of the preceding examples in fig. 739 *k*, p. 639, and 742 *i*, p. 641, &c.

But that even an untied preparation softens considerably the harshness of a tone foreign to the harmony, is evident from the fact that in fig. 740 *k*, p. 639, even if the ties are omitted, the passage sounds much less harshly than in *i*, where the $\bar{g}^{\sharp}$ appears entirely without preparation.

§ 423.

(*d.*) *Preparation*, in order to produce its full effect, *must also be of sufficient continuance*, the preparatory tone must have *already lasted sufficiently long*.—And hence, it is generally assumed, that the preparation should be just as long as the dissonance, as, e. g. is the case in the foregoing fig. 741 *k*, p. 639.

The fact, moreover, that even very short preparatory tones mitigate the harshness attendant on striking a tone foreign to the harmony, as proved by fig. 741 *l*, p. 640, (as well as by other examples) where the tone $\bar{g}$ of the upper voice in the second measure, although prepared only by a brief sixteenth-note, still does not give such a harshness to the harmony, as it would, if even this short preparation were absent, as is the case in fig. 741 *i* or *m*.

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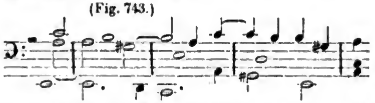
§ 424.

(*e.*) ***The Preparatory note***, moreover, is always an interval of the foregoing harmony, as it evidently must be, both from the nature of the case and from the definition of a suspension as given above in § 417, and thus is *always a genuine harmonic note.* A tone which is foreign to the harmony and which has not been previously heard as a harmonic tone, would not be prepared at all, and, consequently, would not be a suspension.

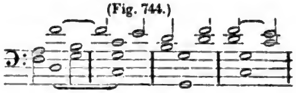
This harmonic preparatory tone may, moreover, at one time be a so called consonance, and at another a dissonance (and accordingly in this latter case a fundamental seventh.) In fig. 743,

(Fig. 743.)



the note of preparation in the first measure, namely a, is the fundamental tone of the harmony $\mathfrak{a}$; in the following measure, the fifth of the harmony $\mathfrak{E}$ is the preparatory-tone of the suspension which occurs in the next measure still; in the third measure, the third of the harmony $\mathfrak{a}$, namely $\bar{c}$, serves as a preparation of the suspension occurring in the fourth measure:— thus, all these suspensions are prepared by consonances.— In fig. 744, on the contrary,

(Fig. 744.)



the preparatory-tone $\bar{f}$ is the fundamental seventh of the principal four-fold chord $\mathfrak{G}^{7}$, and accordingly a dissonance.

In the last case, where the preparatory tone $\bar{f}$ is *an interval having a tendency to a particular progression* (§ 313,) namely to descend, on the introduction of the harmony $\mathfrak{C}$, to the tone $\bar{e}$, while at the same time this progression is temporarily delayed, the suspension appears as *a retardation of the resolution of the seventh.* (Comp § 314 C.)

It is perceived, that inasmuch as the ear, on hearing the seventh, f, in the first measure of the example quoted, naturally expects the descent of this tone to e, while this expectation fails of being satisfied on the introduction of the harmony $\mathfrak{C}$, such satisfactory resolution being still deferred,— I say, it is perceived, that such a postponement of the expected progression, increasing as it does the intensity of the desire for the anticipated result, ultimately enhances the satisfaction which is felt on its arrival.

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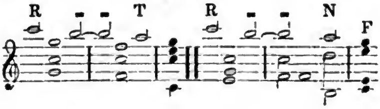
§ 425.

Though, according to what has already been said, a suspension can properly appear only as prepared by a genuinely harmonic tone, still we may *in a manner*, though indeed in a qualified sense, regard that also as a tone of suspension which appears as a secondary tone to an interval of a harmony and *has already been heard likewise as a secondary tone during the existence of the foregoing harmony;* as, for example, in fig. 745,

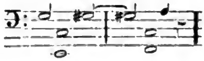
(Fig. 745.)



where we may regard the transition-tone $\bar{\bar{b}}$, in the first measure, as being, in a qualified sense, a preparation of the tone $\bar{b}$ in the second measure; and, accordingly, the tone $\bar{\bar{b}}$, in the second measure, would be, in a measure, a tone of suspension.

So, likewise, in the first measure of fig. 746,

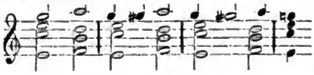
(Fig. 746.)



the tone g♯, which is foreign to the harmony, occurs as a preparation of the g♯ which constitutes a suspension in the second measure.

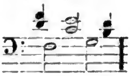
In the third measure of fig. 747 also,

(Fig. 747.)



we may consider the second half of the syncopated tone $\bar{\bar{g}}$♯ as being, in an improper sense, a suspension, and the first half of the syncope as being, in the same way, a preparation. — Fig. 748 also,

(Fig. 748.)



admits of being explained in the same manner.

In all cases, however, tones of this kind, which are foreign to the harmony and whose tones of preparation were themselves also foreign to the harmony, are only prepared *in a limited and improper sense*, and, therefore, can *only in an improper sense be called suspensions*, since the predicate *suspension* properly applies only to those transition-tones which are prepared *by genuine harmonic tones.*

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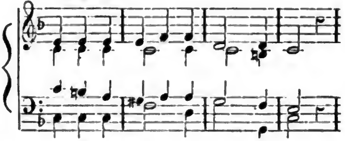
§ 426.

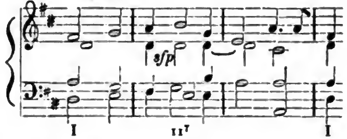
Our theorists have seen fit to lay down the strange principle, that dissonances (suspensions) must *have previously existed "as consonances."*

Now examples are of constant occurrence which show *the absolute falseness* of this common and universally accredited rule. One example of this kind is found in fig. 744, p. 643. No one has thought of deeming this passage faulty. The same is true also of the second and third measures of figs. 749 and 750,

(Fig. 749.)

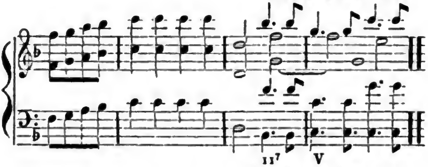


(Fig. 750.)



and also of the following example, in which the suspension $\bar{\bar{f}}$ is prepared by the fundamental seventh of the harmony **g**^{7}.

MOZART'S DON JUAN.



(Comp. remark on § 107.)

But, not satisfied with the above-mentioned palpable error, the musical literati go still farther and determine even *not to recognize all consonances* as fit for the preparation of such a dissonance. Koch,* for example, teaches thus: "The preparation of every dissonance can be effected by means of all the consonances (*except the fourth.*") But what would this learned author say to the extremely common passage found in fig. 751,

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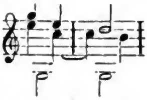
* in S. Handb. der Harmonie, S. 221.

(Fig. 751.)



a passage never disapproved even by himself nor by any other theorist nor by anybody else of sound musical ears? and yet in this passage, the tone $\bar{\bar{c}}$, which is foreign to the harmony 𝕲, is prepared by the tone $\bar{\bar{c}}$ as the fourth of the base-tone g!

I cannot imagine what could have suggested to this writer so strange an idea!

It is perceived here again, how strikingly the rules fabricated by theorists contradict what is indisputably recognized in practice, and how, notwithstanding this, one theorist repeats the rule after another and thoughtlessly still continues to write: "every preparation must be made by a consonance!"—(Comp. remark on §99.)

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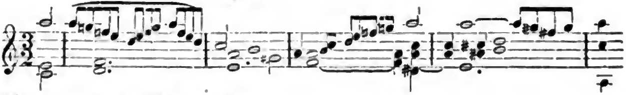
§ 427

(*f.*) The preparation of a tone foreign to the harmony is, like that of the seventh, always most satisfactory when it is effected *on a lighter part of the measure than that on which the tone is struck as one foreign to the harmony, so that the latter takes place on a more heavy part of the measure*, and thus, so far as it occurs under the *tye*, (§ 421,) it appears as a syncopation (§ XCVIII), as has already been observed in the examples above quoted.

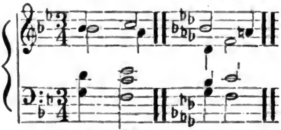
The reverse is far less usual, though not entirely without example. See, for instance, fig. 752,

(Fig. 752.)

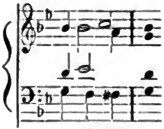


Moreover, in fig. 753 *i* and *k*,

(Fig. 753. i.) VOGLER'S TRICHORD.

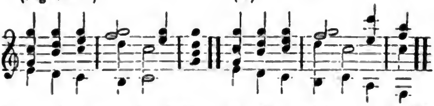


(*k.*)



the second half of the half-note $\bar{b}^\flat$ is a suspension of $\bar{a}$; and both the second part of the measure, on which the tone $\bar{b}^\flat$ occurs as a suspension, and the third, on which the principal tone $\bar{a}$ appears, are alike unaccented parts of the measure (§ LXVI.) Fig. 754.

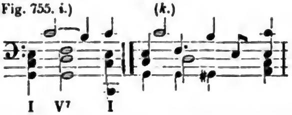
(Fig. 754. i.) (k.)



is of a similar character, (as is also the 13th measure of fig. 233, p. 398.)

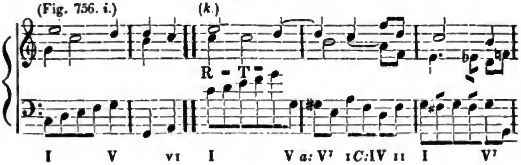
The suspension in fig. 755,

(Fig. 755. i.) (k.)



being the second half of the tone c̄, is decidedly lighter than its following principal tone b: and so also in fig. 756,

(Fig. 756. i.) (k.)



the suspension (namely the second half of the half-note c̿) is lighter than the following harmonic principal tone b̄.

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§ 423.

The reason why tones of suspension usually occur on the more heavy parts of the measure is very unsatisfactorily given by some teachers, and not at all by others. It seems to me that the answer to such a question most easily suggests itself, if we reverse the proposition and state the matter thus: Why are only those unharmonic tones usually prepared which occur on the heavy part of the measure (accented transition-tones)? For the very good reason that these heavy transition-tones fall more harshly upon the ear than those that are light, (as we have already observed in § 354,) and consequently stand most in need of the softening effect of preparation. Hence, it is natural, that preparation should oftener be requisite in the case of such tones, and, accordingly, be more characteristic of them, than it is of unaccented transition-tones. Hence, our ear becomes more accustomed to hear *heavy* [*accented*] transition-tones prepared and less accustomed to hear *light* [*unaccented*] ones prepared, so that the occurrence of a prepared *light* transition-tone, of a suspension on a *light* part of the measure, would ordinarily impress it as something quite unusual.

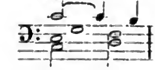
Still an additional reason why suspensions which are struck on a light part of the measure, appear rather strange to the ear, may lie in the following circumstance. Since the moment at which a prepared transition-tone [suspension] enters its relation as a tone foreign to the harmony is always the moment at which a new harmony appears, as, for example, in figs. 752—756, it follows that the appearance of a new harmony is always connected with the introduction of a suspended note on a light part of the measure Now if the same harmony still continues on in the following light part of the measure where the suspension resolves itself, as is the case in figs. 752, 753 *i* and 754 *i*, so that this harmony which is introduced on a light part of the measure continues longer than the foregoing heavy part of the measure,—or if the harmony whose introduction on a light part of the measure is accompanied by the striking of the dissonance continues on in the following heavy part of the measure, as in figs. 755 *i* and 756 *i*, so that a harmonic step is made on a light part of the measure, while none is made on the following heavy part,—the result is, that, in such a distribution of harmonic steps, a kind of rhythmical inversion takes place in the first case (§ XCIV and what follows,) while a syncope occurs in the second case (§ XVI and what follows.) All this may contribute to render suspensions of such a class somewhat more strange and unusual in their effect than are those which occur on a heavy part of the measure. This conjecture, moreover, is somewhat strengthened by the fact, that, in figs. 753 *k*, 754 *k*, 755 *k*, and 756 *k*, where harmonic steps are equally distributed to all the different parts of the measure, the suspensions, even where they occur on the light parts of the measure, appear less foreign and unnatural than they do in figs. 753 *i*, 754 *i*, 755 *i*, and 756 *i*.

§ 429.

Theorists have, moreover, laid it down as a rule, that a preparation must always occur *on a light part of the measure*, — that the note which serves as a preparation must always stand on a lighter portion of the measure than does the suspension itself! — This rule again is drawn from the partially true observation, that suspensions are usually accented notes, or, in other words, that transition-tones are most frequently prepared when they occur on the rhythmically heavy portions of the measure. But that such a rule is not universally true, is clearly shown by many of the aforementioned examples.

In fig. 757 also,

(Fig. 757.)



the preparatory tone c̄ occurs on the heaviest portion of the measure — a portion of the measure which is more heavy than the second half of it on which the tone c̄ occurs as a suspension; and hence, according to the rule, as usually stated by authors, this preparation would be faulty. (Comp. Remark on § 99.)

(B.) DIFFERENT WAYS IN WHICH SUSPENSIONS MAY OCCUR.

§ 430.

After having defined the nature of a suspension, it is scarcely necessary to say anything farther as to *what suspensions may be prefixed to an harmonic interval;* or as to *the equivocalness* which arises from the prefixing of suspension-tones, or as to the different *ways in which suspensions may occur*, &c. For, inasmuch as suspensions are nothing else than prepared *transition-tones*, it follows that every thing which has been said of transition-tones in general is for the most part true of suspensions in particular, and may easily be applied to them. Hence, there is but little left for us to say in particular of suspensions.

In presenting the little we have to say on this subject, we will adopt the same order that was observed in our treatment of transition-tones in general, (from § 345 to § 409.)

If we inquire into the different ways in which suspension-tones may be introduced, as we did in relation to transition-tones generally, (§ 346, &c.) we shall find, in the first place, that

(1.) The tone of suspension can properly in all cases be only a secondary tone to an interval of that harmony during whose continuance it occurs as a suspension, and, hence, always a substituted tone, (§ 347,) a substituted interval, a substituted dissonance. It is not unusual to regard these latter designations as exclusively applicable to *suspensions*, (see the place above referred to;) and according to this usage of language the expressions *suspension* and *substituted interval* or *substituted dissonance* are entirely synonymous.

It may conveniently be observed here, that many musical teachers call suspension-tones *accidental dissonances*, because they are, as it were, accidental substitutes for a harmonic interval, and hence, are *not essential* to the fundamental harmony, by way of contra-distinction from the proper sevenths, which they term *essential dissonances*. (See § 101 at the end.)

Notwithstanding the fact, however, that suspensions are always secondary tones to the present harmony, *still a voice may dwell upon the tone of suspension quite up to the time of the following harmony*. This subject will be more particularly treated in the following Division VII, No. 4.

§ 431.

(2.) Tones of suspension, like transition-tones generally (§ 350,) *are, at one time, of a longer, and, at another time, of a shorter duration.*

It has already been observed, (in § 417,) that very short suspensions are not usually to be considered as worthy of the name.

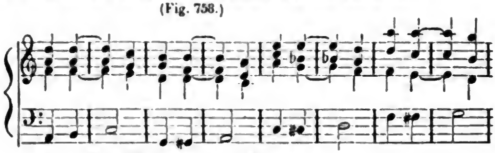
§ 432.

(3.) It has already been remarked, (in § 427,) that suspension-tones, like transition-tones in general, are at one time of greater rhythmical weight than the principal tone, and at another time of less, though this latter case is less frequent than the other; and, accordingly, by far the greatest part of suspension-tones are *heavier than the principal tones* to which they relate, and thus, so to speak, are prepared changing notes. (Comp. § 352.)

§ 433.

(4.) It is self evident, that tones of suspension, no less than other transition-tones, may occur *either in outer voices or in middle voices*, (comp. § 433, or even that they may occur in *several voices at once*, (§ 355.) In figs. 758 and 759, even *three* voices have suspensions at the same time.

(Fig. 758.)



(Fig. 759. *i.*) (*k.*)

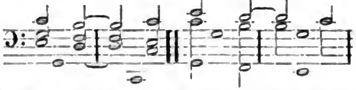
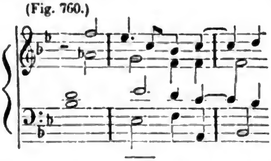


Fig. 759 *k* affords an example in which two suspensions are at the same time prefixed to one and the same tone, namely the tone d̄ is prefixed to the tone c̄ as a suspension from above, and the tone b is prefixed to the same as a suspension from below.

An example in which the tone of one and the same degree of the staff occurs as a suspension to two different principal tones is furnished by fig. 760, where c̿ occurs as a suspension to d̄ while at the same time c̄ occurs as a suspension to b.

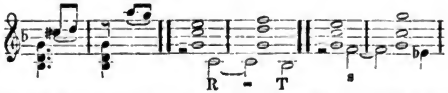
(Fig. 760.)



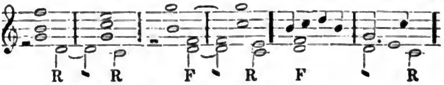
§ 433 *bis.*

It is worthy of remark, further, that suspensions *in the Base voice* seldom occur otherwise and rarely sound well otherwise than as they occur in fig. 779 *k* and *l*, namely in such a manner that the Base note which serves as a suspension is a suspension from above to the following fundamental third.

(Fig. 779. *i.*) (*k.*) (*l.*)



It much less frequently occurs, that the Base contains a suspension to any other fundamental interval, as, for instance, in the following example,



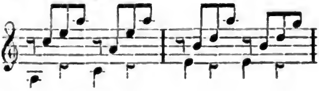
or as in fig. 661, page 606, and fig. 674, page 612.

Suspensions from below in the Base voice are of still more rare occurrence, though in other voices we have found this to occur many times without the slightest inconvenience.

§ 434.

(5.) The manner in which suspensions may occur in *harpeggiate progressions* is shown by fig. 761:

(Fig. 761.)

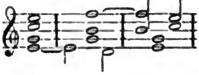


(Comp. also § 359.)

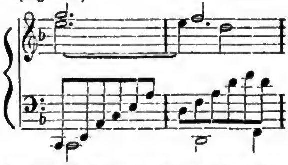
§ 435.

(6.) The fact that *a suspension is sometimes prefixed to a harmonic interval in one voice while the same interval is sounding in another voice*, (comp. § 360,) is shown by the above examples in figs. 758, 759, 760, 762, 763 &c., &c., pp. 650 and below.

(Fig. 762.) KIRNBERGER.



(Fig. 763.) RINK.

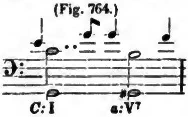


All that was remarked in §§ 360 and 361 applies to cases of this description.

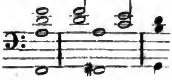
§ 436.

(7.) Suspensions struck simultaneously with the occurrence of the harmony in which they appear as suspensions,— that is to say, suspension-tones which are not connected by a tie to the previous preparatory note, but are struck anew coincidently with the introduction of the new harmony, are always to be regarded as less perfect suspensions. (Comp. §§ 362, 363, 421.) See, for example, figs. 764, 765, &c:

(Fig. 764.)



(Fig. 765.)

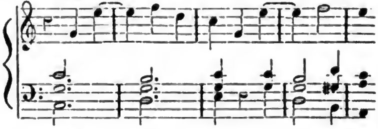


(C.) WHAT TONES MAY BE EMPLOYED AS SUSPENSIONS TO A HARMONIC INTERVAL.

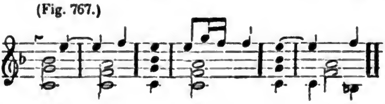
§ 437.

(1.) As it regards the *direction* in which a voice moves from the tone of suspension to the principal tone, suspensions may be, as we have already (§ 365) remarked in general of transition-tones, either *suspensions from below or from above.* In itself considered, it is as correct to prefix a suspension to a harmonic tone *from below as from above;* but most suspensions from above produce a better effect than those from below, and the former are also far more common than the latter, as is the case, for instance, in the examples already referred to, by far the greatest part of the suspensions in these being suspensions from above and only a very few suspensions from below. There are not a few instances, however, of the latter species. For example, the tone $\bar{\bar{c}}$ in fig. 760, p. 650, the tone $\bar{b}$ in fig. 762, p. 651, the tone $\bar{\bar{e}}$ twice in fig. 766, as also in fig. 767:

(Fig. 766.)



(Fig. 767.)



§ 438.

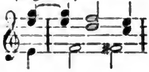
(2.) Since, as we have already seen in § 366, transition-tones may be, in respect to the magnitude of the step which a voice makes from the secondary tone to the principal, either those of *a small second* or those of *a large second,* it follows that this same distinction is applicable also to *suspensions,* and, accordingly, that a tone of suspension never stands farther than a large second from its principal tone. (Comp. § 366.)

§ 439.

(3.) Suspension-tones may at one time *belong to the given scale* and at another time *be foreign to it.* (§ 367.)

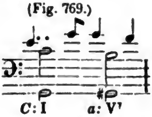
The latter occurs, however, only in two cases. Namely, inasmuch as the preparatory tone is ordinarily a genuine harmonic interval, (§ 424,) and thus belongs to the given scale, while the tone of suspension coincides with the tone of preparation, it follows that this latter is never foreign to the scale except when, on striking the suspension, a new key is introduced whose scale does not contain the said tone. For example, in fig. 768,

(Fig. 768.)



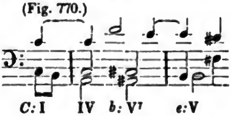
the tone f, which constitutes a transition to the tone e, is foreign to the new scale of *G*-major. So also in fig. 769,

(Fig. 769.)



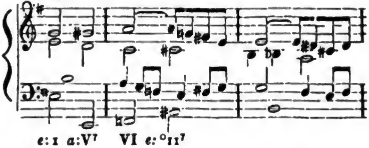
the tone $\bar{g}$, which occurs as an element of the tonic three-fold harmony of 𝕮, appears immediately afterwards as a transition to a harmony of the new key of *a*-minor, to which the tone $\bar{g}^{\natural}$ is foreign.—The second half of the syncopated tone $\bar{f}$, in fig. 770 is of the same description:

(Fig. 770.)



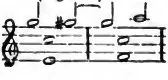
as is also the eighth-note $\bar{a}$ in the second half of the second measure of fig. 771:

(Fig. 771.)



A second case in which suspensions foreign to the scale may occur, is found in those improper suspensions which are prepared, not by a genuine harmonic interval, but by a tone foreign to the harmony, (§ 425,) and indeed by a tone that is foreign to the scale. In this case the tone which had already been foreign to the scale as a tone of preparation still continues to be so as a tone of suspension. Thus, for example, the tone $\bar{\bar{g}}^{\#}$ in the second measure of fig. 772 is a suspension foreign to the scale:

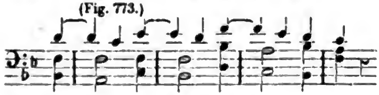
(Fig. 772.)



§ 440.

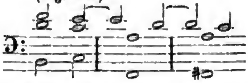
(4.) In like manner as we have found transition-tones to occur on harmonic degrees (§§ 382 — 388,) so may *suspensions occur also on harmonic degrees*. In other words, as we have seen, that sometimes a tone which, in itself considered, is indeed contained in the fundamental harmony of the passage, but which, from the manner and the connection in which it occurs, seems to present itself rather as a mere secondary tone, merely in the light of a transition-tone, so the same thing takes place also in *tied* transition-tones (suspensions.) In the following passage, fig. 773,

(Fig. 773.)



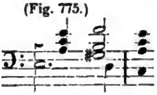
where the ear is accustomed, for some length of time, to regard every first quarter note of the measure in the upper voice as a suspension to the following tone, it will naturally regard the tone f̄ which is the first quarter-note in the last measure but one, rather as a suspension to the tone ē♭, than as the fundamental tone of the harmony $\mathfrak{F}^7$; and, in fact, this tone f̄, standing as it does in this connection, occurs less in its property as a harmonic interval, than in its capacity as a substitute, as a suspension before the tone ē♭— the proper seventh of the fundamental harmony.—The tone d̄ of the third measure of fig. 774 is of a similar character.

(Fig. 774.)



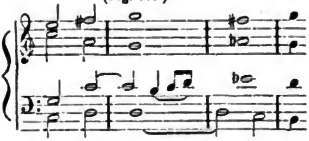
In like manner, the tone e at the third quarter of fig. 775,

(Fig. 775.)



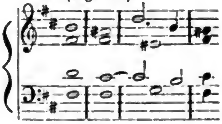
stands rather in the capacity of substitute for the following d than as a proper fundamental tone; to say the least, the ear is inclined to regard this e as a mere suspension, for the particular reason that otherwise the harmonic combination of this third quarter would exhibit itself as the harmony of $\mathfrak{E}$ with a small ninth and retained fundamental tone, and consequently would be rather rough and harsh (§ 78,) whereas this harshness disappears if we regard this tone e as a mere secondary tone and not as a component element of the harmony. — For a like reason, the tone d in the third measure of fig. 776 seems to present itself rather as a mere suspension of the fundamental seventh c than as a fundamental tone.

(Fig. 776.)



The same may be observed of the tone c̄♯ in the third measure of fig. 777:

(Fig. 777.)



It may be seen, moreover, from the aforementioned figures, 764 and 765, p. 651, that also in the case of suspensions *the tone of one and the same degree may occur under two chromatically different forms.* (Comp. § 356, and § 385 at the end.)

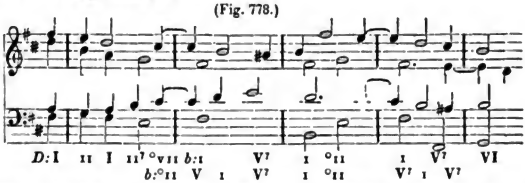
(D.) AMBIGUITY.

§ 441.

The same *ambiguity* pertains to suspension-tones that we have already observed in relation to transition-tones in general (§ 388, &c.,) and its application in the former case is sufficiently obvious.

In the following passage, for example,

(Fig. 778.)


D: I II I II^7 °VII b: I V^7 I °II I V^7 VI
b: °II V I V^7 I °II V^7 I V^7

one must necessarily be in doubt whether to regard the first chord of the second measure as the harmony of 𝔟 in the second inversion, and the tones c̄♯ and c̿♯ as suspensions, or to consider this combination as 𝔉♯ (or even as 𝔣♯.) — Equally equivocal is the first half of the fourth measure. — Farther, if we assume the tones d̄ and b in the second half of the same fourth measure to be suspensions, the harmony here must be that of 𝔉♯, but otherwise it would be that of 𝔟. — A similar ambiguity appears in the following measure.

Instead of giving further examples, I will refer the reader to figs 773 — 777.

DIVISION VII.

RESOLUTION OF TRANSITION-TONES.

(A.) GENERAL PRINCIPLE.

§ 442.

Thus far we have endeavored to show how a voice may combine transition-tones with its texture. It now remains to consider how a voice, after having assumed such a tone (whether a transition-tone, a changing-note, or a suspension), is to proceed from that point onward; or, as it is usually termed, how a voice must in such a case *resolve* itself. Comp. § 342.)

The answer to this question is, in the general, very easily given; for, it is evident from the whole nature of tones foreign to the harmony, that every such tone, which can exist only as a secondary tone to a following principal one, and whose being can be justified only on the ground of its transition into this principal tone (§ 343,) — it is evident, I say, that such a secondary tone *must be resolved into its principal tone.* In fig. 779 *i* p. 650, the tone c̿# is a secondary tone to d̿, and accordingly the voice which gives this tone c̿# must next proceed to d̿. In fig. 779 *k*, the tone c̄ is a secondary tone to b and hence immediately resolves itself into b.— And since a secondary tone is always either a large or a small second higher or lower than the principal tone, it follows that the resolution of a transition-tone always consists in the simple fact that *the voice which gives such a tone proceeds immediately afterwards either a large or a small second upwards or downwards* to the principal tone of this secondary one.

This law, arising as it does from the very nature of the case, requires neither proof nor elucidation; and the only point of this subject upon which it is necessary to make any farther remarks, is *the various ways* in which this transition of a secondary tone to its principal *takes place.*

(B.) DIFFERENT FORMS OF RESOLUTION.

§ 443.

Since a secondary tone is only an appendage to a principal one, since its entire existence refers to the latter and is admissible only on the ground of its dependence upon the same (§ 343,) it follows that a voice, after assuming such a tone, must *immediately* proceed to the principal tone.

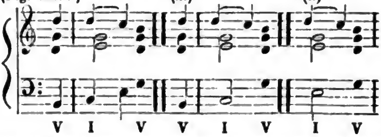
Our ear, however, permits some variations in this matter, to which we will now turn our attention. (Comp. § 314.)

(1.) *The secondary tone tied to the principal tone, or detached from it.*

§ 444.

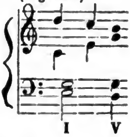
In the first place, it would best accord to the intimate connection between *a secondary tone* and its *principal one*, that the two should be *connected by a tie*, as is usually the case with the preparation and the striking of a discord. (§ 421.) An instance of this kind occurs, for example, in fig. 780 *i*, *k*, *l*:

(Fig. 780. i.) (*k.*) (*l.*)



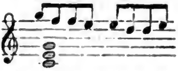
Not unfrequently, however, the tones are detatched, as in fig. 781,

(Fig. 781.)



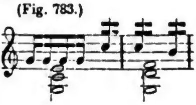
or as in fig. 782,

(Fig. 782.)



where every transition-tone is twice struck, and in such a manner too, that it appears at one time as a light transition-tone and then again as a heavy transition-tone;—or even every note, taken by itself, is broken up into still smaller notes, as in fig. 783:

(Fig. 783.)



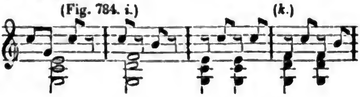
(Comp. §§ 37 and 38.)

(2.) *The secondary tone separated from its principal by rests.*

§ 445.

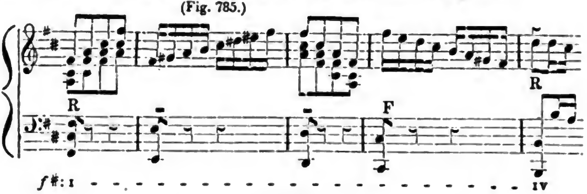
We sometimes find the secondary tone *separated from its principal one by rests*, as in fig. 784 *i*, *k*:

(Fig. 784. i.) (*k.*)



(Comp. § 38.) This is still more strikingly exhibited in fig. 785:

(Fig. 785.)



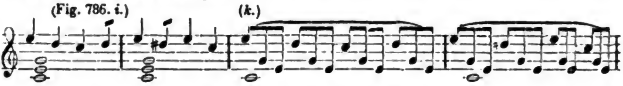
(3.) *Intermediately inserted tones.*

§ 446.

One or more tones may, moreover, be struck between the secondary-tone and its principal, that is to say, a sort of interpolation may take place between a secondary and a principal note.

In fig. 786 *i*, for example,

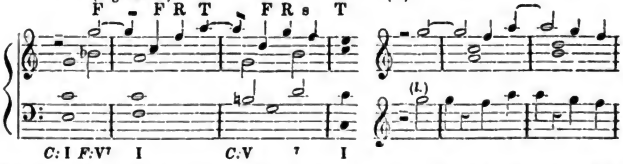
(Fig. 786. *i.*) (*k.*)



the secondary tone $\bar{\bar{d}}$ is introduced before the harmonic tone $\bar{\bar{c}}$. In fig. 786 *k*, above, the same passage appears in an *arpeggiate* form (comp. § 434,) the upper voice here giving alternately the tones of the three voices of fig. 786 *i*; and here in fig. 736 *k*, the arpeggiate voice, after having given the tone $\bar{d}$ as a fore-note to $\bar{\bar{c}}$, does not proceed immediately from this $\bar{\bar{d}}$ to $\bar{\bar{c}}$, but first strikes intermediately the tones $\bar{g}$ and $\bar{e}$ as representatives of the two middle voices.

In fig. 787 *i*, also,

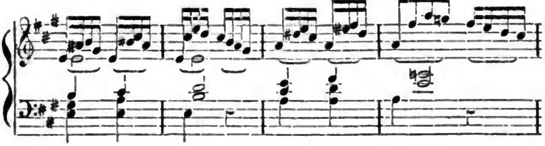
(Fig. 787. *i.*) (*k.*)



where the tone $\bar{\bar{c}}$ is interpolated between $\bar{\bar{g}}$ and $\bar{\bar{f}}$, as is also the tone $\bar{\bar{d}}$ between $\bar{\bar{a}}$ and $\bar{\bar{g}}$, we may either regard the upper voice fragment-wise as an arpeggiate representation of two voices, as in *k*, or we can imagine, that the upper voice, instead of making a quarter-note rest between the secondary and the principal note as in *l*, which it would indeed require (according to § 445,) makes use of this free time meanwhile to strike another harmonic interval.

A similar interpolation is found in fig. 788, second and fourth measures, &c:

(Fig. 788.)



HAYDN'S CREATION.

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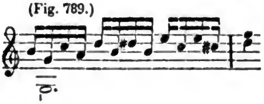
§ 447.

In the foregoing examples, the tones struck between the secondary tone and the principal, were harmonic intervals. But there may be transition-tones of the description found in fig. 789, (comp. § 434,)

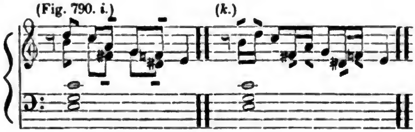
(Fig. 789.)



where the harpeggiate voice does not proceed directly from c̿ to d̿, though the former constitutes a transition to the latter, but first descends to ā as a fore-note to b̄, &c.

In fig. 790 *i*,

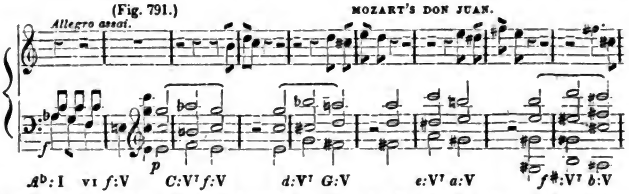
(Fig. 790. i.) (*k.*)



the harmonic tone c̿ is preceded by the secondary tone d̿ from above and by the secondary tone b̄ from below. In fig. 790 *k*, above, this passage appears in an *arpeggiate* form, since the secondary tone d̿, which was given in *i* by the upper voice, and the secondary tone b̄ which was given in *i* by the second voice, are here in *k* both struck by *one* voice. But as this one voice cannot indeed carry along both the others *at the same time* but must strike the one after the other, it follows that the arpeggiate voice cannot proceed immediately from the secondary tone first struck to its principal tone, but must previously take in the other secondary tone.

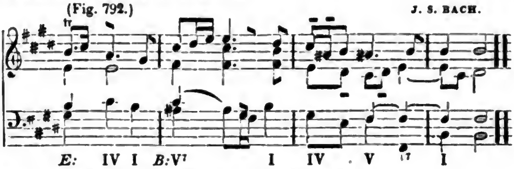
The fore-notes of the vocal part in fig. 791 are to be explained in the same way.

(Fig. 791.) MOZART'S DON JUAN.



In like manner are to be explained also the two sixteenth-notes of the upper voice in the third measure of fig. 792, as are also the eighth-notes in the fourth measure of the same example:

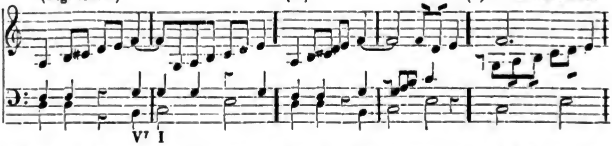
(Fig. 792.) J. S. BACH.



(The c̄# in the first measure is explained by § 461.)

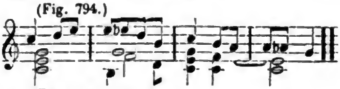
Fig. 793 *i* admits of being explained in the same way, perhaps, as an arpeggiate representation of a three-voiced passage, as in *k* or *l:*

(Fig. 793. *i.*) (*k.*) (*l.*) T. HASLINGER.



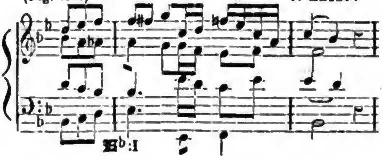
We may also reckon it under the head of the interpolation of a tone between a secondary one and its principal, that the secondary tone may, before proceeding to its principal, *be made to approximate the same by a chromatic alteration* (comp. § 368,) as for example, in fig. 794, the tone ē♭ is inserted between the secondary tone e̿ and the principal tone d̄, as is also the tone ā♭ between ā and ḡ in the fourth measure:

(Fig. 794.)



The same is true of f̿# in fig. 795:

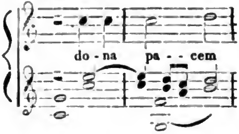
(Fig. 795.) J. HAYDN.



§ 448

It belongs also in the category of the interpolation of one or more tones between a principal and a secondary tone, that *other transition-tones are again sometimes inserted* between the secondary tone and its resolution. Thus, for example, in fig. 796,

(Fig. 796.)



the suspension-tone c̿ in the vocal part resolves itself into b̄: but in the accompaniment which is placed under this vocal part, the eighth-notes b̄ and ā as transition-tones of the second and the first class are inserted between the suspension-tone c̿ and the half-note b̄ which is to be considered as its resolution.

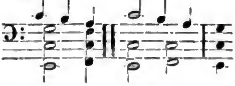
(4.) *Resolution during the present or during the following harmony.*

§ 449.

The resolution of a transition-tone takes place at one time during the continuance of that harmony in connection with which it sounds as a transition-tone, and at another time during the presence of the following harmony.

The latter is of course the case in transitions to intervals of the following harmony. In fig. 797 *i*, for example,

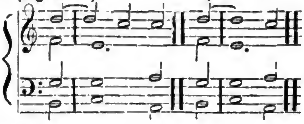
(Fig. 797. i.) (*k.*)



where b is a transition to a of the following harmony of 𝔉, it is clearly apparent, that this tone b does not proceed to a during the harmony of ℭ, but in the following harmony of 𝔉.

On the contrary, in transitions to intervals of the present harmony, it is the most natural, that these transition-tones resolve themselves during the continuance of this harmony; and thus, in fig. 797 *k*, above, the tone b, as a transition to the third of the harmony of 𝔉, during which it sounds as a transition-tone, proceeds to a during the continuance of this harmony. This is particularly true of suspensions. For, as all suspension-tones are transitions to intervals of the present harmony (§ 430, (1.)) it is the most natural that they should resolve themselves into a harmonic interval of this harmony during its continuance, as is the case, for example, in fig. 798 *i*.

(Fig. 798 *i.*) (*k.*)

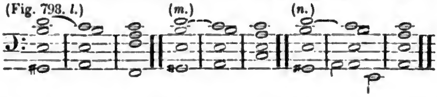


where the tone $\bar{d}$ as a transition to $\bar{c}$ of the harmony $\mathfrak{C}$, during which it sounds, resolves itself into this $\bar{\bar{c}}$ during the continuance of this harmony.

Now this species of resolution being the most simple and natural, may be designated by the term *natural resolution.*

But sometimes a secondary tone to an interval of the present harmony may delay its progression to the principal tone until a new harmony occurs. This species of resolution is usually named, in contra-distinction from the natural, *a retarded resolution, or a retardation of the resolution of the transition-tone or the suspension-tone.* In the foregoing fig. 798, for example,

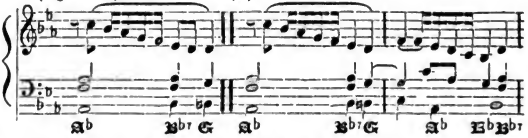
(Fig. 798. *l.*) (*m.*) (*n.*)



the tone $\bar{d}$ may, instead of proceeding to $\bar{\bar{c}}$ during the continuance of the $\mathfrak{C}$-harmony, as in *i*, continue on until another harmony takes the place of this harmony of $\mathfrak{C}$, as in *k*, so that the tone $\bar{d}$, though in itself a secondary tone to $\bar{\bar{e}}$ of the present $\mathfrak{C}$-harmony, still is continued on until the appearance of the following harmony of $\mathfrak{A}$. — Fig. 798 *l* is of the same description.

In like manner, in fig. 799,

(Fig. 799. *i.*) (*k.*)

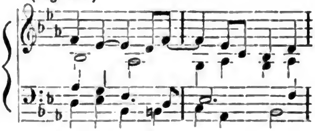


the tone $\bar{e}\flat$ is a transition to $\bar{d}$ the third of the harmony $\mathfrak{B}\flat^{7}$, and is thus a transition to an interval of the present harmony, that is to say, of a harmony during which it appears as a transition-tone, and accordingly it moves to its principal note d during the continuance of this harmony. But in *k* it is otherwise. There the transition-tone $\bar{e}\flat$ does not proceed to its principal tone $\bar{d}$ during the continuance of the harmony $\mathfrak{B}\flat^{7}$, but is retarded till the fourth part of the measure, where that harmony has disappeared and given place to a new harmony, namely the three-fold harmony of $\mathfrak{G}$, which likewise contains the tone $\bar{d}$. Thus the tone $\bar{e}\flat$ was in itself indeed a transition to an interval of the $\mathfrak{B}\flat^{7}$-harmony, in relation to which it was heard as a transition-tone; but instead of resolving itself into its principal tone d during the continuance of this harmony, it waited to resolve itself into this same d̄ as an interval of the next following 𝔊-harmony, and by this means, though it was originally a fore-note to an interval of the former harmony (namely of the 𝔅♭-harmony,) it now becomes a fore-note of an interval of the latter harmony (namely of the 𝔊-harmony.)

In like manner, the tone f̄, at the commencement of the following measure in *k*, is a transition to the tone ē♭, the third of the three-fold harmony of 𝔠, and should, therefore, properly proceed to this its principal tone ē♭ during the continuance of the first quarter of the measure; but as this ē♭ is also contained in the following harmony 𝔄♭, it (the tone ē♭) is in no particular haste, we may say, to make this progression to ē♭: it is quite seasonable to do this at the second quarter of the measure, since the tone ē♭ is fitted also to the harmony of 𝔄♭; and, relying upon this fact, the tone f̄ confidently continues on till the arrival of this latter harmony.

So also in fig. 800,

(Fig. 800.)

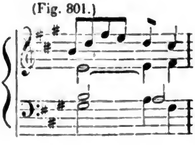


the third quarter-note of the upper voice is in itself indeed a suspension to d̄ the third of the harmony 𝔅♭^{7}; but the suspending voice, instead of proceeding to d̄ during the continuance of this harmony, lingers on until a following harmony makes its appearance, namely the harmony 𝔊^7, which likewise contains the tone d̄ as its appropriate fifth, into which tone the voice now for the first time resolves itself.

In the same manner, the tone f̄ of the following measure delays its progression to ē♭ as the third of the tonic three-fold chord of 𝔠 in the key of c-minor, and first makes its progression to this ē♭ on the occurrence of the next following harmony of 𝔄♭ in which the tone ē♭ constitutes the interval of the fifth.

So also in fig. 801,

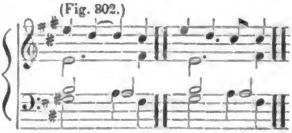
(Fig. 801.)



the upper voice retards the tone d̿, in its progression to c̿♯, until the introduction of the harmony 𝔣♯, which also contains the tone c̿♯.

The tone d̄ is retarded in the same manner in fig. 802:

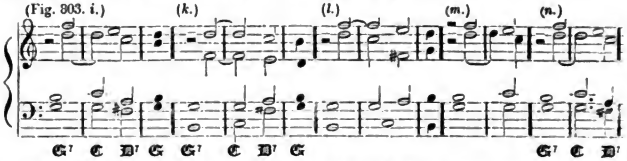
(Fig. 802.)



Comp. § 320, III., and fig. 435.

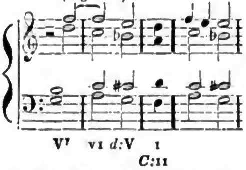
In a similar manner, the tone $\bar{d}$, in fig. 803 *i*, *k*, *l*,

(Fig. 803. i.)

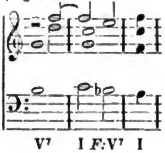

(k.)
(l.)
(m.)
(n.)
$\mathfrak{G}^7$ $\mathfrak{C}$ $\mathfrak{D}^7$ $\mathfrak{G}$ $\mathfrak{G}^7$ $\mathfrak{C}$ $\mathfrak{D}^7$ $\mathfrak{G}$
$\mathfrak{G}^7$ $\mathfrak{C}$ $\mathfrak{D}^7$

is retarded until the appearance of the next following harmony $\mathfrak{D}^7$, instead of proceeding to $\bar{\bar{c}}$ during the continuance of the harmony $\mathfrak{C}$, as in *m* or *n*.—Figs. 804, 805 and 806 are of the same species.

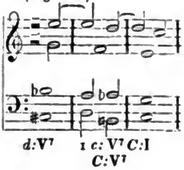
(Fig. 804.)



(Fig. 805.)

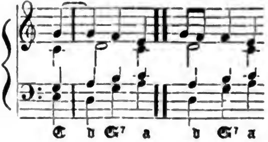


(Fig. 806.)



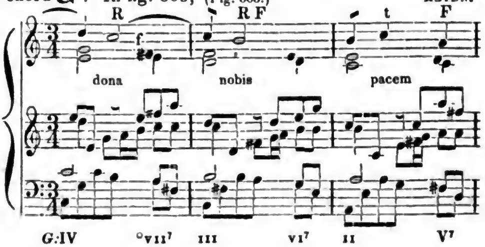
In fig. 807 also,

(Fig. 807. i.)


(k.)
$\mathfrak{C}$ $\mathfrak{d}$ $\mathfrak{G}^7$ a $\mathfrak{d}$ $\mathfrak{G}^7$ a

where the tone $\bar{g}$ is a suspension to the fundamental third $\bar{f}$ during the continuance of the harmony $\mathfrak{d}$, the tone $\bar{g}$ lingers until the introduction of the following four-fold chord $\mathfrak{G}^7$. In fig. 808,

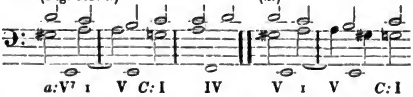
(Fig. 808.)



though the tone d̄, in the first measure of the vocal part, resolves itself into c̿ during the continuance of the same harmony, still the second violin part is delayed by interpolated tones until the introduction of the following harmony.

In the second measure of fig. 809 *i*,

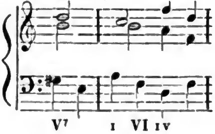
(Fig. 809. *i*.) (*k*.)



the tone a lingers, in its descent to g♯, until a following harmony appears, and then instead of resolving itself into g♯, a tone which is not contained in this latter harmony, it passes into g♮. Now the ear, in this case, which had expected some such resolution as is found in *k*, is but very imperfectly satisfied; and, accordingly, this example is somewhat repulsive.

In fig. 810,

(Fig. 810.)



the tone b is a suspension to ā in the harmony 𝔞, and lingers in its resolution until the appearance of the *second* following harmony 𝔡.

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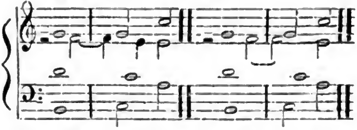
§ 450.

The aforementioned retardation of the resolution of a suspension-tone is not to be confounded with the retarded resolution of a seventh, which was mentioned in § 314. The retarded resolution of a seventh, in fig. 811, for example,

(Fig. 811. *i*.) (*k*.)



is itself a suspension; but the resolution of this suspension itself here in *i*, is in no wise retarded, for the tone f̄ resolves itself into ē during the continuance of the harmony ℭ. But when, in a case of this kind, where the suspension itself is already a retardation of the resolution of the seventh, *the resolution of suspension* itself is also retarded, as in *k*,— such a case involves a double retardation, namely a retardation of the resolution of the seventh by a suspension, whose resolution itself is likewise retarded.

§ 451.

It has been received as a universal rule among musicians even to the present period, that every transition-tone in general and all suspensions in particular must resolve themselves during the continuance of the same harmony. — Now after all that has thus far appeared, it surely must be unnecessary to exhibit any farther proof, that this rule is most positively untrue and fallacious.

But particularly the manner in which these theorists consider themselves obliged to explain all those resolutions which do not take place until the introduction of the following harmony, again as *exceptions to the rule*, is not in all cases satisfactory. Thus, for example, they say of such resolutions as that found in fig. 803 *i*, page 664, there is concealed here again such an "anticipation." This passage does not contradict their rule in the very slightest measure: one has only to conceive to himself that it is otherwise than it is, namely, that it may be as it is in *n*. The suspension may here be resolved entirely according to the rule, during the continuance of the 𝕮-harmony, the tone f♯ which occurs immediately afterwards may be only transient,— this transition-tone (f♯) may be in *i* only — *anticipated*, namely a quarter-note earlier than in *n*. — Now the child has got a name: it is called *an anticipation of a transition-tone*; — such an anticipation of a transition-note is even again only a *licence*,— an allowed violation of the rule,— an exception, an elliptic, catachretic observance of the rule, &c;— and consequently the rule is saved!— Now let me ask, why create a rule for the explanation of so many cases to which it does not prove itself adequate,— a rule, which, without being at all necessary in itself or attended with any advantages, only creates a necessity again for the additional contrivance of otherwise unknown things, such as are, in this case, for example, anticipations of transition-tones, &c. as shifts and expedients for carrying out an arbitrary assumption? — And what is more, this exception-wise mode of explanation, ingeniously as it has been devised, is far from being adequate to the explanation of all the cases which contravene the rule. Where, for example, would be the anticipated transition-tones in the foregoing fig. 798 *k*, *l*, or fig. 805, pp. 662, 664?

But what avails reason and conviction against the authority of a once established and long time accredited dogma!

But, finally, what shall we say to the fact, that *Kirnberger* even teaches, that the distinguishing sign by which we are to know whether a note is a so-called accidental dissonance or a substituted dissonance (a suspension), consists in the circumstance that it resolves during the continuance of the same harmony, — and that even to the present day this characteristic sign of Kirnberger has been constantly reiterated in musical works and confided in as correct; how easily one might convince himself, even with the smallest share of independent thought, that, according to such a criterion, the tone b, for example, in fig. 798 *l*, p. 662, cannot be recognized as a suspension. (Comp. Remark on § 99.)

(5.) *Resolution of transition-tones into consonant or dissonant tones.*

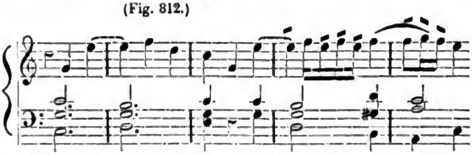
§ 452.

Theorists have again invented another rule which requires, that the resolution should always be made into a consonance; and if in any case it is made into a dissonance, this again is called an exception.

If we hold this position on the natural ground, that every secondary tone must resolve itself into its principal, then it amounts to saying, that secondary tones can only be prefixed to consonant tones, and if in any case a secondary tone is prefixed to a dissonant tone, this is an exception.

Now then, from any one who takes pleasure in rules and exceptions, in the technical terms consonances and dissonances, ellipses and catachreses, we will no longer withhold the privilege of carping at pleasure against the two resolutions of $\bar{\bar{e}}$ to $\bar{\bar{f}}$, &c, in fig. 812,

(Fig. 812.)



resolutions which are individually and collectively irregular and exceptions to the rule; and the same is true of the resolution from $\bar{d}$ to $\bar{\bar{c}}$ in fig. 803 *i* and *k*, p. 664, and of the resolution from $\bar{f}$ to $\bar{\bar{e}}$ in fig. 803 *l*, p. 664, and of a thousand others, where a transition-tone or a suspension-tone is prefixed to a dissonant tone, in all which cases the principal which follows the secondary tone is a so-called dissonance (not a fundamental tone, not its third, or its fifth, but *some other tone*),— I say, whoever is pleased with such bombast, let him enjoy it: but I must confess myself unable to account for his taste. (Comp. Remark on § 99.)

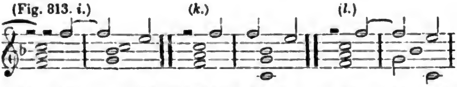
(6.) *Movement of other voices during the resolution of a transition tone.*

§ 453.

A circumstance which is not entirely essential in the resolution of a secondary tone, is, *whether, at the moment at which the secondary tone proceeds to its principal, the other voices likewise move, or remain stationary.* In many of the foregoing examples, the other voices continue at rest during the resolution of the transition-tones, while in others, on the contrary, at the moment when one voice moves from a secondary tone to a principal tone, one or more other voices move also in various ways at the same time.

It scarcely need be mentioned, that the fact of *other* voices remaining stationary or moving during a resolution, has properly no *essential* influence whatever upon the resolution itself. The resolution of the tone $\bar{f}$, in fig. 813 *i* and *k*,

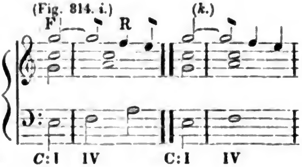
(Fig. 813. i.) (*k.*) (*l.*)



is in all essential respects the same as in *l:* in both cases the secondary tone f resolves itself into the principal tone $\bar{\bar{e}}$ as the proper third of the harmony $\mathfrak{C}^7$.—

So also in fig. 814 *i*,

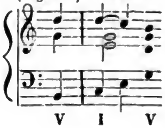
(Fig. 814. i.) (k.)



the resolution of $\bar{\bar{g}}$ into $\bar{\bar{f}}$ is exactly the same as in *k:* in both cases $\bar{g}$ is a secondary tone to $\bar{\bar{f}}$ and thus to the fundamental tone of the harmony 𝕱.

Decidedly unessential, therefore, as *we* are compelled to regard such progression of other voices, so far as it respects the resolution of the secondary tone into its principal one, yet correspondently great importance has been attached to it by our theorists, inasmuch that they have felt themselves obliged even to assume it as a rule, that a suspension must resolve on the same base-note on which it was struck. as, for example, in fig. 814 *k*, above; but in case it happens to resolve on some other base-note, as in *i*, this is again an exception, an ellipsis. Thus, for example, *Schicht*[*] does not know how to justify the faultless passage in fig. 815,

(Fig. 815.) SCHICHT.



in any other way than by passing upon it the remark that the Base causes an "ellipsis" in the resolution.—To me it is not difficult to see, that here again we might very well spare the unnecessary rule and with it also the unnecessary exception. (Comp. Remark on § 99.)

§ 454.

In musical works generally we find a wonderful ado made about the doctrine of *resolution into this or that interval.* A great importance is attached to the fact that, for example, in fig. 813 *i*, the tone $\bar{f}$ resolves itself into the sixth as they express it, but, in *k* and *l*, into the third (meaning, that, in *k* and *l*, the tone $\bar{\bar{e}}$ stands on the third [10th] degree as reckoned upward from the lowest tone, while in *i* the tone $\bar{\bar{e}}$ is the sixth tone, the sixth, from the base tone $\bar{g}$;) and that in fig. 814 *i*, the ninth, namely $\bar{\bar{g}}$ (the 9th tone as reckoned from the lowest) resolves itself into the sixth, namely $\bar{\bar{f}}$, (the 6th tone from the base-tone,) while in *k* the ninth resolves itself into the octave, &c.

Now we do not know how to make much of such things. We have hitherto found no occasion for concerning ourselves about the enumeration of the degrees from one interval to that other interval which accidentally happens to be the lowest, having thus far contented ourselves with becoming pretty well acquainted with every interval in its *essential nature*, in its *relationship to the fundamental harmony*, without feeling ourselves compelled to acquire such a knowledge of it in the extremely uncertain and casual way of reckoning its distance from the lowest tone; and when, accordingly, we know, that, in fig. 813 *i—l*, the secondary tone $\bar{\bar{f}}$ resolves itself into its principal tone $\bar{\bar{e}}$ which is the fundamental third of the dominant harmony $\mathfrak{C}^7$, we know more and that which is more substantial, than when one tells us, that in *i* the seventh (the tone which lies seven degrees higher than the base-tone $\bar{g}$) resolves itself into the sixth of the base-tone,— that in *k* the fourth of the base-tone resolves itself into the third, and that in *l* the seventh resolves itself into the third. And he who knows no more than to tell us, in relation to fig. 798 *l — n*, p. 662, that in *l* the ninth resolves into the third, in *m* into the sixth, and in *n* into the octave, does not by this means enlighten us in the smallest measure as to the essential nature of this passage and really tells us far less in relation to it than we already knew. (Comp. Remark on §§ 99, 314 and 320.)

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[*] In s. Grundregeln der Harmonie, S. 51.

(7.) *Resolution on a light, or on a heavy part of the measure.*

§ 455.

Resolution in general occurs *at one time on a heavy part of the measure, and at another on a light:* the former takes place in the case of light transition-tones, while the latter occurs in the case of heavy transition-tones.

As it respects *the resolution of prepared transition-tones*, that is *suspensions*, in particular, this happens, indeed in most cases, on a *light* part of the measure. The rule laid down by theorists, that all suspensions must be resolved on a light part of the measure, is again only true to the same extent as it is true that when the preparation is made on a light part of the measure, the striking of a suspension must follow on a heavy part. (See §§ 427—430.)

DIVISION VIII.

MERITS OF TRANSITIONS IN GENERAL.

§ 456.

In general, it is self-evident, that transition-tones, as they are foreign to the fundamental harmony, and, so to speak, are of a different species, do not appear so perfectly natural to the ear as does a tone belonging to the fundamental harmony. But that the introduction of such tones, if it be done in the right manner, is not only not disagreeable, but sometimes very essentially contributes to give an elegant smoothness to the progression of a voice, and to bestow upon its connection a more graceful outline and a more agreeable movement than it would otherwise possess, may be seen from the examples adorned with transition-tones which are referred to in § 343, figs. 578 — 585, by comparing these examples with the dry skeletons found along side of them which do not contain such ornamental transition-tones.

The introduction of tones which do not belong to the harmony but which are proximate to those which do, sometimes serves also as a means of concealing and palliating forbidden parallel progressions, as we shall take occasion to observe in a subsequent part of this work.

Still other small incidental advantages resulting from this employment of proximate tones foreign to the harmony, were adverted to in § 6 of the present work.

CHAPTER IX.

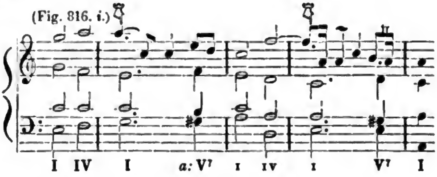
SOME PECULIAR SPECIES OF TONES FOREIGN TO THE HARMONY.

§ 457.

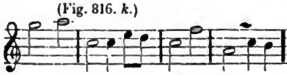
Carefully and scrupulously as we have, in the eighth chapter, investigated the laws according to which transition-tones may occur, still the principles thus far developed are not adequate to the explanation of *all* the ways in which a tone may appear in connection with a harmony without belonging to it.

For we find, for example, in figs. 816 *i*, 819, and 826, tones foreign to the harmony whose existence cannot be explained by any of the principles thus observed.

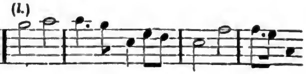
(Fig. 816. *i.*)



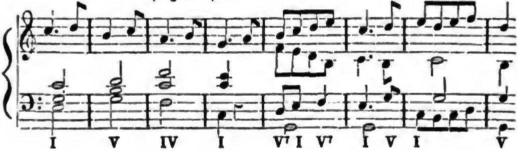
(Fig. 816. *k.*)



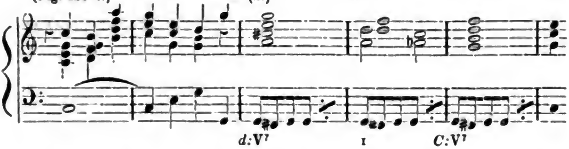
(*l.*)



(Fig. 819.)



(Fig. 826. *i*.) (*k*.)



By what authority, for instance, can the tone $\bar{\bar{a}}$ in the second measure of fig. 816 sound in connection with the harmony 𝕮, since it does not resolve itself as a secondary tone into a proximate principal tone, this latter circumstance being, according to our principles as thus far established, an indispensible condition to the possibility of its existence in the second measure? — By what authority does the tone $\bar{\bar{d}}$ in the first measure of fig. 819 appear in connection with the harmony 𝕮? How does the tone $\bar{b}$ occur in connection with the harmony 𝕱 in the third measure? — And how, in fig. 826, does the base tone justify its appearance in connection with all the different harmonic combinations of the other voices?

These, and other like examples show us, that we have not thus far become acquainted with all the laws by which tones may occur which are foreign to the harmony, but that such tones must sometimes be admissible also according to *other* principles, which we will now make it our object to investigate.

If we carefully examine the aforementioned examples throughout, and place together those that are similar to one another, we shall find that they are of *four* different species, which we will consider separately.

DIVISION I.

PROLONGED INTERVALS.

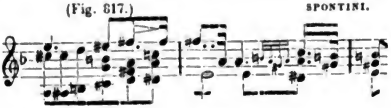
§ 458.

The first observation which presents itself to us in this connection, is, that the tone $\bar{\bar{a}}$ which occurs in the upper voice in the second measure of fig. 816 *i*, p. 670, referred to in § 457, is the same tone which this voice had given immediately before as an interval of the foregoing harmony, and that, instead of its proceeding immediately from $\bar{\bar{a}}$ to $\bar{\bar{c}}$ on the appearance of the harmony 𝕮, as is the case in fig. 816 *k*, p. 670, it as it were lingers behind on the tone $\bar{\bar{a}}$ after the proper time.

Thus there is here also, in a similar way as in the case of suspensions, a retardation, a lingering of the voice on an interval of the foregoing harmony, as it were *a preparation* of the foreign tone; with this essential difference, however, that here the lingering $\bar{\bar{a}}$ fails altogether to follow the laws which suspensions so invariably observe.

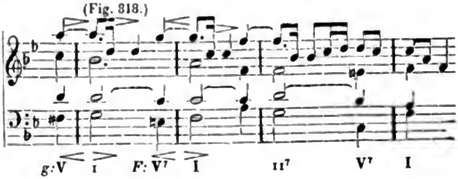
So also in the fourth measure of the same example, the tone $\bar{f}$ is a prolongation of the $\bar{f}$ situated in the very same voice in the foregoing harmony;—in fig. 817,

(Fig. 817.) SPONTINI.



the tone $\bar{f}$# of the second measure is in like manner a prolongation of the same tone in the foregoing measure;—and in fig. 818,

(Fig. 818.)



the tone $\bar{\bar{a}}$ of the first chord is prolonged into the second;—and a similar prolongation may be found from the first to the second measure.

This first class of examples, therefore, teaches us, *that it is often quite admissible for a voice* (particularly a principal voice) *to prolong, during a following harmony, a tone which it had given in a previous one, even without resolving this lengthened tone as a secondary tone to an immediately proximate principal tone.*

In order to have a name for tones of this species, we will call them *prolonged* or *retarded intervals.*

In like manner, the tone $\bar{a}$ in the third measure of fig. 531, p. 554, admits of being explained merely as a prolonged tone,—and so also the tone $\bar{e}$ twice in fig. 532, p. 554, (comp. § 328, II,)—as also the tone $\bar{g}$ in the fifth measure of fig. 617, p. 585,—so that in all these cases we may take the harmonies to be merely three-fold harmonies, instead of four-fold harmonies.

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§ 459.

Now what has been remarked above differs very widely from all that we had observed from § 343 to the present place in relation to the practicability of introducing tones foreign to the harmony; and it would truly be very interesting to be able to seek out a satisfactory explanation of such deviation. What we find on this subject in other musical works can give us but very little satisfaction.

That is to say, these authors find again, in such a prolongation of tones, only elliptical resolutions. Thus they say, for example, of the foregoing fig. 816 *i*, p. 670, one has only to imagine it to be otherwise than it is, namely as it is in *l*, p, 670. Here the tone $\bar{\bar{a}}$ would be resolved according to the rule for the resolution of suspensions, and this resolution would only be omitted in *i*, and thus the tone $\bar{\bar{a}}$ would be resolved by the omission of the resolution! —

To us, who do not possess the fortunate gift of feeling satisfied with such windy food, it would serve as no explanation, to be told, that the thing would be entirely natural, if only it were different from what it actually is.

For this reason I could most earnestly wish it were possible to go into an inquiry, *how, when, and according to what laws* our ear will justify such a prolongation of a tone belonging to the foregoing harmony. For, that it is not everywhere, unconditionally and in every manner, admissible, but only may occur in many cases, will be readily ascertained by the least inquiry.—Since, however, the time and the space allotted to this work so urgently impel me to brevity and dispatch, I must here restrain myself from these inquiries. I should regret it the less, if I could refer my readers to another work in which they could find the due information on this subject; but, as it is, I must refer them to their own correct feeling and good ear, in which, I can easily persuade myself, they will find at least a more certain guide than in our elliptic and catachretic books of instruction.

It will be observed, moreover, that such a prolongation of a tone generally takes place only in a very few cases and usually not with good effect otherwise than in the principal voice.

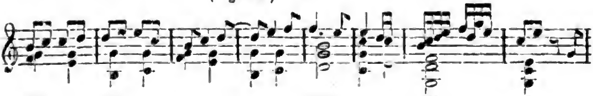
DIVISION II.

ANTICIPATED TONES.

§ 460.

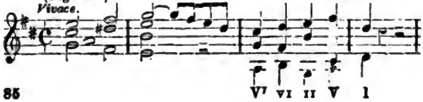
If we examine the example in fig. 819, p. 670, we shall find that the tone $\bar{\bar{d}}$ which occurs in the first measure is indeed foreign to the 𝕮-harmony of this measure, but that *the tone* d *is found in the following harmony* 𝕲. — In like manner the tone $\bar{\bar{c}}$ of the second measure is found in the 𝕱-harmony of the third measure. — And so also in fig 820,

(Fig. 820.)



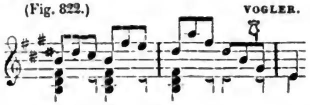
the first $\bar{\bar{c}}$ is not indeed found in the first harmony, but in the following one. The same is also true of all the following similar tones, — as it is also in relation to the tone $\bar{\bar{f}}$# in the last chord but one of fig. 821,

(Fig. 821.)



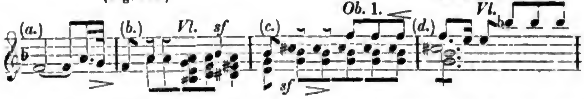
in relation to g̅♯ in fig. 822,

(Fig. 822.) VOGLER.



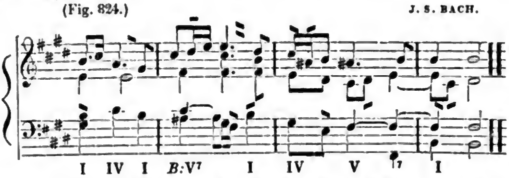
in relation to b̅♭ in the second measure of fig. 823,

(Fig. 823.) SPONTINI.



and also in relation to c̿♯ in the first measure, and the last b in the third measure of fig. 824:

(Fig. 824.) J. S. BACH.



This second class of examples shows us, therefore, that our ear in many cases tolerates and approves of the fact, *that, shortly before a harmonic step, a voice, during the continuance of the first harmony, strikes an interval of the following harmony and thus anticipates the latter.*

I would very gladly here again go into the inquiry, how, when, and according to what laws such an anticipation of a tone belonging to the following harmony during the continuance of the first harmony, is practicable, compatibly with the organization of our ear. But I must here also repeat the regret which I formerly expressed in relation to *prolonged intervals*, and likewise the remark, that these anticipations take place as rarely and as limitedly as do the aforementioned prolonged intervals.

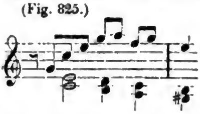
DIVISION III.

APPENDED NOTES.

§ 461.

The tone b̄ in the third measure of fig. 819, p. 670, is again different from both the foregoing species of notes foreign to the harmony. It is neither continued on from the foregoing 𝔉-harmony, (§ 458,) nor is it an anticipated interval of the following harmony ℭ, (§ 460,) but — we know not how else to name it — is arbitrarily *appended* to the tone a. In the same arbitrary manner the tone $\bar{\bar{g}}$ is appended to the tone $\bar{f}$ in fig. 825:

(Fig. 825.)



Accordingly, we perceive from this third class of examples, that *a harmonic note may many times have arbitrarily appended to it (hitched on behind it) a neighboring tone of short duration which is foreign both to the present and to the following harmony.*

For reasons which have already several times been mentioned, I must here again deny myself the privilege of a farther investigation, and must satisfy myself with merely remarking, that I designate tones of this species by the term *appended notes.* — It is perceived what an extensive field of theory here remains unexplored. May an abler hand than mine undertake the labor of its examination. (See §§ 458 — 461.)

DIVISION IV.

◆

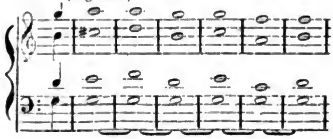
ORGAN-POINT.

§ 462.

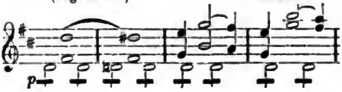
Still another deviation from all that we have yet observed, is afforded by the example in fig 826, p. 671. Here the harmonic combinations of the second half of the first measure, namely $[c\ d\ \bar{f}\ \bar{b}]$ and $[c\ b\ \bar{\bar{d}}\ \bar{\bar{f}}\ \bar{\bar{a}}]$, admit of being explained neither as consisting of purely harmonic tones nor according to any of the thus far known laws for the progression of tones foreign to the harmony. (For, if we assume the fundamental harmony here to be $\mathfrak{G}^7$, and the tone c of the Base a transition-tone, it follows that the latter does not resolve itself. — If we assume that the fundamental harmony continues to be $\mathfrak{C}$ and that the tones of the upper voice are transition-tones, then it is not easy to see how the upper voice, instead of proceeding from the tone b, foreign to the harmony, to a proximate principal tone, should be permitted rather to go by a skip to another tone foreign to the harmony, namely to $\bar{\bar{a}}$, and how also the other voices could move so unnaturally.)

Similar harmonic combinations of a still more striking character will be found in the following measures, — as also in figs. 827 — 835:

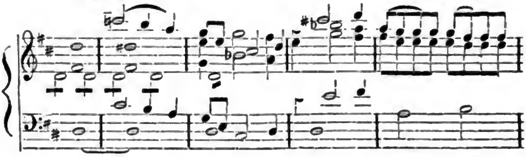
(Fig. 827.)



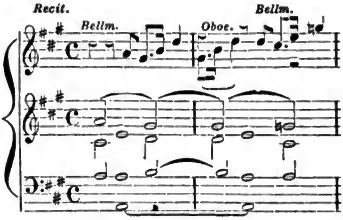
(Fig. 828. i) MOZART.



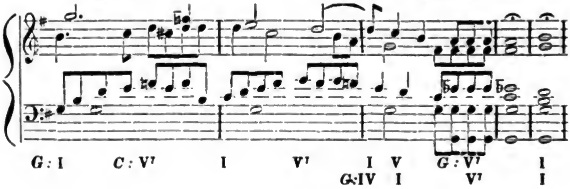
(Fig. 828. *k*.) MOZART.



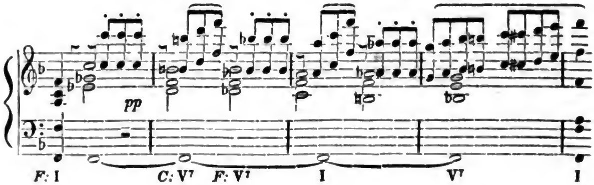
(Fig. 829.) MOZART.



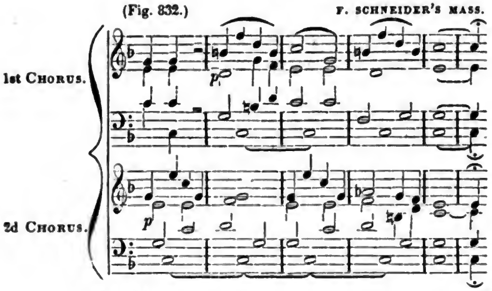
(Fig. 830.) HAYDN.



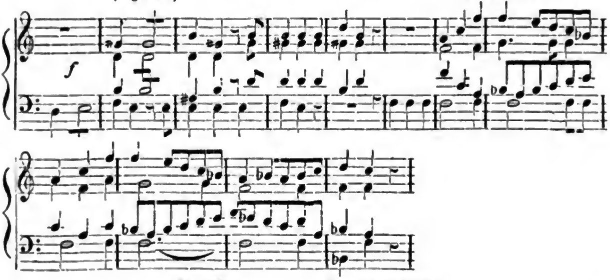
(Fig. 831.) MEYERBEER'S EMMA.



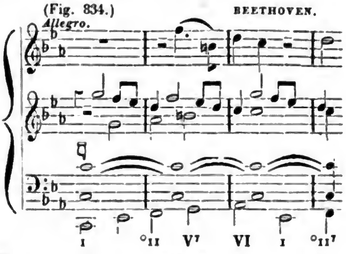
(Fig. 832.) F. SCHNEIDER'S MASS.



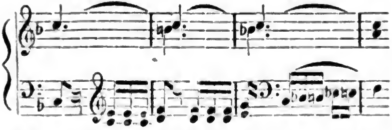
(Fig. 833.) J. G. SCHICHT.



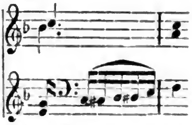
(Fig. 834.) BEETHOVEN.



(Fig. 835. i.) MOZART.



(k.)



If we carefully examine all these examples, we shall find, that *they all agree with one another in the following characteristics.*

The continued stationary tone is always first heard as a harmonic interval, and indeed either as a tone of the first or of the fifth degree of the key, and then during the time of one or more harmonies it remains stationary until again some chord occurs to which it belongs as a harmonic interval, and thus it is a genuine harmonic interval both at the beginning and at the end of its duration and is foreign to the harmony only during the intermediate time.

From this observation we may deduce the following general principle, namely: it is quite compatible with the due gratification of our ear, *that the tone of the first or of the fifth degree of the scale, after it has once been heard as an harmonic tone, should still continue on during the occurrence of other harmonies to which it is totally foreign, until again another harmony appears to which it belongs.*

§ 463.

A passage in which a tone is thus continued on is technically called an *organ-point,* — (perhaps because it may have first come into use in connection with organ playing.)

The examples referred to teach us at the same time, that these continued stationary tones *occur in very various ways.*

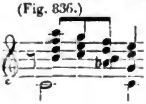
At one time (and indeed most usually) they appear in the Base, as in figs. 826 — 833, pp. 671, 675, 676 and 677, at another time in a middle voice, as in fig. 834, p. 677, and still at another time in the upper voice, as in fig. 834, p. 677.

The stationary tone is at one time actually continued on without interruption, as in fig. 827, p. 675, at another time repeatedly struck anew as in fig. 828 and near the end of fig. 830, pp. 676, and again even ornamented with secondary tones, as in fig. 826 *k*, p. 671; and so also the other voices are frequently interlarded with transition-tones and suspensions, as is the case, for example, in fig. 830, &c. p. 676.

§ 464.

From the above-mentioned practicability of allowing a tone to continue on in the manner proposed, arises again a new species of *ambiguity.* For, we can now, for example, explain the passage in fig. 836 also as an organ-point.

(Fig. 836.)



According to our earlier explanation (§ 355,) the harmonic combinations $[\bar{b}\ \bar{\bar{d}}\ \bar{\bar{f}}\ \bar{\bar{a}}]$ and $[\bar{\bar{a}}\flat\ \bar{b}\ \bar{\bar{d}}\ \bar{\bar{f}}]$ consisted of purely harmonic tones, and the harmony was accordingly without interruption the three-fold harmony of $\mathfrak{C}$;— but now we know that the above-mentioned harmonic combinations may also be regarded as actual $\mathfrak{G}^7$-harmonies, while the tone $\bar{c}$, which is continued on in the Base, may be regarded as an organ-point.

In like manner, as was observed in § 381, we may very much simplify and facilitate the explanation of fig. 663, p. 606, by regarding the uninterruptedly continued d̄ as an organ-point: — and in like manner also that of fig. 664 and 665, pp. 606 and 607.

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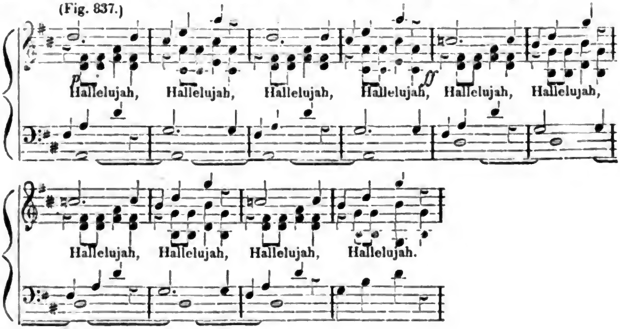
§ 465.

Many theorists will not acknowledge the above-mentioned (§ 462) right of a tone to continue stationarily on in the manner proposed, and, accordingly *prohibit all such organ-points*, as contrary to rule and to the ear; particularly *Vogler*, who compares it to the monotonous doggerel of the bag-pipe. (A Mr. *von Drieberg* also, in a little book entitled "*The Practical Music of the Greeks*,"* calls the tone which is continued on as an organ-point in the commencement of the allegro of the overture in *Don Juan*, *an unprecedented cacophony*, which he compares to the lowest kind of buzzing, rattling music —! But organ-points, after all, are not only in general use and recognition, but may in fact often be employed with fine effect. Only recollect, for instance, *Mozart's* "Constance!" (fig. 829, p. 676,) or hear the aforementioned most beautiful organ-point of *Haydn* and *Meyerbeer*, and hear the many other organ-points in all the works of our most distinguished composers, and remember of how imposing effect it often is particularly at or just before the close of a great and elaborate piece of music,— and finally see how even *Vogler* himself, in spite of his disapprobation of organ-points, brings it frequently enough into his pastoral Mass, (fig. 482, p. 538,) — and, after all this, one will no longer hesitate to regard this bigotted opposition to organ-points in its true light.

Moreover, he who, yielding a partial deference to the authority of the theorising musical literati, would still bring into his composition something analogous to the organ-point, namely a tone continued on stationarily during several successive harmonies, — he must content himself with merely choosing those harmonies to all which this continuous tone is adapted. — The field of such an one is indeed far more limited than it would otherwise be; but yet not entirely without variety. Thus, if, for example, he wishes to introduce such a quasi-organ-point upon a base tone, he is not obliged to confine himself exclusively to the three-fold and four-fold chord of the base-tone and its fourth-sixth chord, as Vogler is accustomed to do in his organ-points, fig. 837;

(Fig. 837.)



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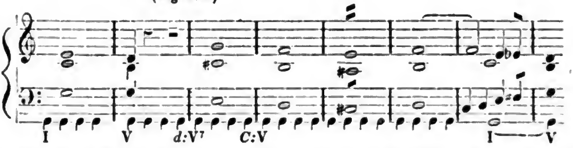
* Die practische Musik der Griechen, S. 95 u. flg.

although this is sometimes done with great effect, as, for example, in the *Pleni* of Vogler's Mass in *d*-minor, — in the conclusion of *C. M. Von Weber's* Hymn, "*In seiner Ordnung schafft der Herr,*"— and especially in that most admirable closing chorus of his declamatory piece, "*Der erste Ton*", &c.,— but, as is shown by fig. 838,

(Fig. 838.)



there are even in this case still other chords at command, — and the example in fig. 234, p. 400, shows, how one and the same tone f# may continue stationarily on during a very *long* series of very various modulations.

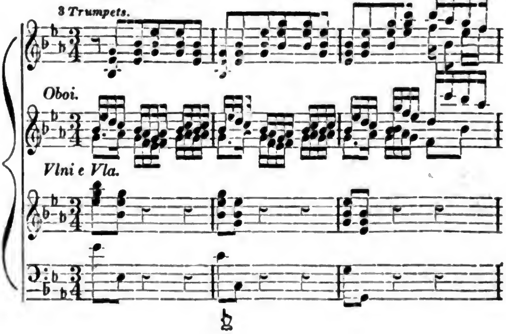
CONCLUDING REMARK

On the doctrine of tones foreign to the harmony.

§ 466.

I think I may safely assume, that the different ways in which a voice may combine tones with itself which are foreign to the harmony have been detailed with sufficient fullness in what precedes, to warrant me in saying, that, if a voice contains any tone foreign to the harmony whose existence cannot be explained in one or another of those ways, such a tone is always repulsive to the ear and of ill effect. Thus, for example, one would find it difficult, in the second measure of the *Magnificat* of *J. S. Bach*, so excessively praised in musical journals, fig. 839, where the three upper series of notes so

(Fig. 839.) J. S. BACH.



definitely and firmly express the harmony 𝕰♭, — I say, one would find it difficult here to explain or rather to justify the existence of the tone c in the Base voice and how the Base voice should move by a skip from the fundamental tone of the 𝕰♭ harmony, through the tone c which is foreign to the harmony, down to the tone g: — Observe, too, how intolerably harsh the tone c sounds. So also let me call attention to the intended transition-tone c̿ in the upper voice of fig. 630, p. 592; &c.

It is true indeed, that we not unfrequently find, in reading the works of the most approved masters, tones foreign to the harmony which sound perfectly well, while at the same time they appear to conflict with our rules; but this contrariety exists *only in appearance*. Thus, for example, we easily find such passages as that in fig. 625 *l*, p. 589, where the transition-tones of the Base could not be justified according to our principles of transitions of the first and of subordinate ranks: (for the tone B♭ could not be a secondary tone of the first rank to c, because it is more remote than it could be in the scale of *c* minor. Nor can it be a secondary tone of the second rank to B, because it stands on the same degree as B♭, &c.,) — but the whole problem is at once solved when we write these secondary tones as in fig. 625 *k*, p. 589.

In fig. 835 *i* also, p 677, the transition-tones are properly to be explained as in *k;* — and all other like apparent contradictions of the rule admit of being explained in the same way.

CHAPTER X.

MOVEMENT BY SKIPS.

§ 467.

When we first adverted to the skipping progression of a voice in a former part of this work, we could say but very little in relation to its merits, because there are many things involved in this species of progression, with which we were not at that time acquainted.

But having now acquired this pre-requisite information, we are prepared to go into an investigation of the merits of the skipping progression of a voice.

DIVISION I.

◆

MERITS OF THE SKIPPING MOVEMENT IN GENERAL.

§ 468.

As it respects the character and merits of the skipping movement in general, we have already remarked in a former part of this work (§ 42,) that the *gradual* progression is the most simple, natural, and flowing, and the one whose unbroken thread the ear can most easily follow; while, on the other hand, a voice which moves *by skips* demands a closer attention of the ear in order to keep the run of its progression.

It follows from this, that though the skipping movement is not in itself really incorrect, yet it is not always and in all cases equally good and admissible.

And, besides, the aforementioned peculiar character of the skipping progression of a voice, answers the question, where and when this species of movement may be introduced with good effect, or otherwise.

This answer consists in the following conclusions.

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§ 469.

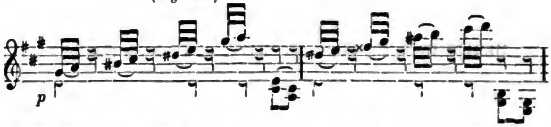
Inasmuch as a skip, occurring in the movement of a voice, always in a measure interrupts its progress, a regard must always be had to this point in all cases where one aims at a very evenly gliding, a very uninterruptedly continuous and smooth progression of a voice, or, in other words, where the unbroken continuation of the melodic thread is a point of interest to the ear; and in such cases it is always judicious to employ everywhere more of the gradual than of the skipping movement.

But this consideration of course becomes neutralized in cases where the thread of the melody is already more or less broken from other causes.

In the first place, a skip of a voice, even if it be a difficult one for the ear to follow, may be made without hesitation *whenever a break or pause in the musical phrase is interposed between the two notes.* For, where such a break occurs, and where thus the thread of the sense is more or less broken at any rate, it is no longer of any particular importance to the ear to be able exactly to follow the thread of each voice from the end of the one section to the commencement of the next, and hence it cannot disturb the ear, if a voice which gave this or that tone at the end of a section, assumes another and perhaps a very remote tone at the commencement of the following section, and thus makes a skip during the break between the two.

The principle above stated applies not only to the *larger* pauses, but also to the smaller, even down to the shortest possible interruptions in the progression of a passage.—Thus, for example, the skip of the upper voice from $\bar{\bar{a}}$ down to $\bar{\bar{d}}^{\#}$, in fig. 840,

(Fig. 840.)



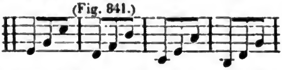
is admissible without hesitation, on account of the break lying between the two tones.—And for the same reason also the other skips which occur in this voice are above question.—That is to say, every two notes here constitute together a kind of small independent member separated in a measure both from the preceding and following by a small intermediate break. Now the skip of a superfluous second which is made by the upper voice from a to $b^{\sharp}$ in the first measure and from $\bar{\bar{e}}$ to $\bar{\bar{f}}\times$ in the second measure, would, under ordinary circumstances, as we shall observe hereafter, be harsh and offensive to the ear; but, in the present connection it is not so, for the reason that here a small break is introduced between $\bar{a}$ and $\bar{b}^{\sharp}$ and also between $\bar{\bar{e}}$ and $\bar{\bar{f}}\times$.

§ 470.

For a similar reason the skipping movement may be unhesitatingly admitted in cases where an arpeggiate voice passes alternately back and forth from the tone of one broken voice to that of another. Such a species of skipping movement does not impress the ear as a disagreeable interruption of the thread of the voice, provided the broken voices are in themselves smooth and flowing.

Thus, for example, in fig. 841,

(Fig. 841.)



the arpeggiate voice everywhere moves by mere skips; but the three voices designed to be represented by this one broken voice proceed, throughout, not at all by skips, but exclusively by diatonic degrees, and thus of course the skipping voice represents three others which do not move by skips. Hence the carriage of voices, so far as we regard the passage as a harpeggiate representation of three voices, is perfectly smooth and flowing — which is the more satisfactory in this case, since the several voices of this harpeggiate progression are very clearly and decidedly exhibited. (Comp. § 27.)

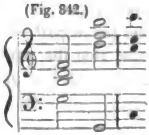
The same may easily be applied to the skipping movement of the harpeggiate voices in the examples found in fig. 59 *n* — *q*, p. 140, and in figs. 60 — 76, pp. 141 — 147.

§ 471.

As a general rule, moreover, those skips are very easily apprehended by the ear, which are made *from one interval of a harmony which forms the basis of any combination of tones to another interval of the same harmony.*

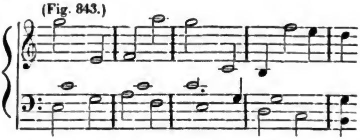
Thus, for example, in fig. 842,

(Fig. 842.)



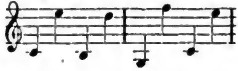
the upper voice skips from the seventh, $\bar{f}$, of the fundamental harmony $C: V^7$ to the third of this same harmony, namely, the tone $\bar{\bar{b}}$, even though this latter tone stands at the distance of an eleventh from the former; and in like manner, the second voice (the Alto, § 14) skips a tenth upward from the fifth to the seventh, and the Tenor from the third to the fifth, while the Base skips downward an octave from the fundamental tone g to its lower octave G.— The skips in fig. 843,

(Fig. 843.)



are of a similar description, as are in general most of the skips which occur in a *harpeggiate* voice: such, for example, are all the *upward* skips in fig. 844,

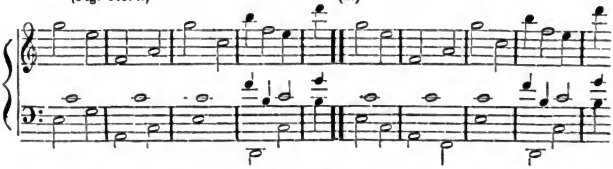
(Fig. 844.)



(Comp. §§ 26, 27.)

It is less easy for the ear to follow a voice which skips *from an interval of a previous harmony to an interval of a newly occurring harmony* at the moment when a harmonic step is taken. Hence, in fig. 845 *i*, *k*,

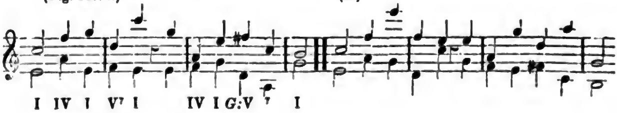
(Fig. 845. *i*.) (*k*.)



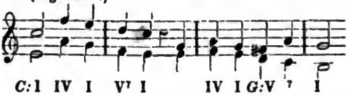
the skips of the upper voice from $\bar{\bar{e}}$ to $\bar{f}$, from $\bar{a}$ to $\bar{\bar{g}}$, from $\bar{\bar{c}}$ to $\bar{\bar{b}}$, and from $\bar{\bar{e}}$ to $\bar{\bar{\bar{d}}}$, are extremely disagreeable to the ear,— and an equally abrupt and jolting progression is made in the Base by its skipping from c to A, from F to e, and thence to D, and again to c; whereas the other skips (from $\bar{\bar{g}}$ to $\bar{e}$, from $\bar{f}$ to $\bar{a}$, from $\bar{\bar{g}}$ to $\bar{\bar{c}}$, &c.,) which are made from one interval to another of the same continued harmony, are entirely free from everything rough or disagreeable, as we have already seen in the above fig. 843, where the very same skips occur and that too in part even still farther extended.

It is for similar reasons also that the passages in fig. 846 *i* & *k*, are so stiff and repulsive, in comparison with that in fig. 846 *l:*

(Fig. 846. *i*.) (*k*.)

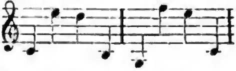


(Fig. 846. *l*.)



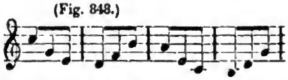
The downward skips from $\overset{=}{e}$ to b and from $\bar{f}$ to $\bar{c}$ in fig. 844, p. 684, are also skips into intervals of new harmonies, and hence the carriage of voices here is not so perfectly easy of apprehension, nor so entirely smooth, as it is in fig. 847,

(Fig. 847.)



where these skips are wholly avoided, (comp. §§ 26, 27, and 321.) In like manner also in fig. 848,

(Fig. 848.)

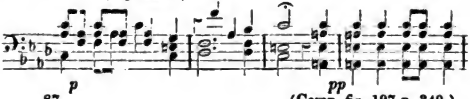


the skips of the harpeggiate voice are avoided at the point of time when a change of harmonies occurs; (comp. fig. 841, p. 683.)

§ 472.

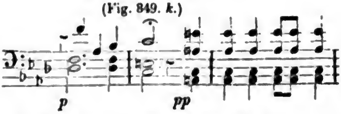
It results, moreover, from the very nature of the case, that it is doubly difficult for the ear to follow the thread of a voice which skips from an interval of the previous harmony to an interval of the newly occurring harmony *whenever the harmonic step is in itself rather an unusual one* and thus of course little familiar to the ear and perhaps even involves a somewhat harsh progression. For, the ear, already sujected to a sufficient amount of difficulty in following the course of the modulation, is scarcely prepared to encounter, at the same moment, the additional trouble of tracing a difficult progression of a voice, but claims rather that the apprehension of the unusual progression of harmonies should be as much as possible facilitated by a plain and easily traceable carriage of voices. How very much one and the same harmonic succession, e. g. a digressive modulation which is in itself unusual, may at one time be made repulsive to the ear and at another be rendered welcome to it, by a more or less easily comprehensible carriage of voices, is shown by a comparison of the harmonic succession *f:* V—*a:* i in fig. 849 *i* with that in fig. 849 *k*,

(Fig. 849. *i*.)



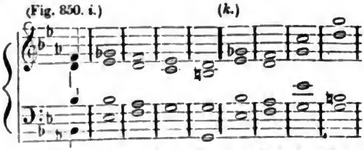
(Comp. fig. 197 p. 349.)

(Fig. 849. *k*.)



as also by the unusual harmonic succession e♭: vii—*c* : i fig. 850 *i*, which, with such a skipping carriage of voices, say, as occurs in fig. 850 *k*, would be quite unpalatable :

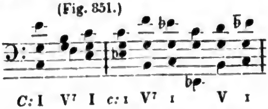
(Fig. 850. *i*.) (*k*.)



Comp. § 241, (3.), p. 420 ; fig. 204, p. 353 & 354, and fig. 235, 24th measure, p. 405.)

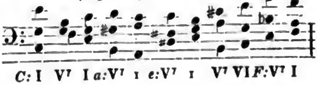
Those skips, on the contrary, are far less exceptionable which occur *in very usual harmonic progressions and perhaps into an interval of a harmony which is in itself very common, occurs very frequently, and thus is very familiar to the ear.* Thus, for example, skips into an interval of a principal four-fold chord, when a harmonic step is taken, are seldom offensive, particularly if the latter is a dominant chord of the previous key and of course belongs to the same scale, and hence is quite natural to the ear, as is the case, for example, in fig. 851 :

(Fig. 851.)



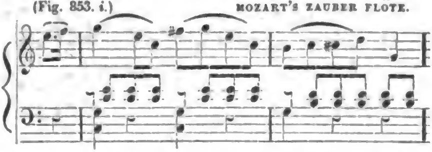
The same is true even of a digressive modulation, provided the principal four-fold chord belongs to a nearly allied key, and not to one that is too remote, as, for example, in fig. 852 :

(Fig. 852.)



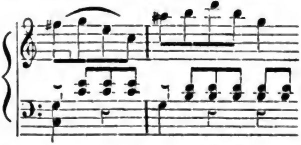
§ 473.

It likewise follows, from a consideration already several times adverted to, that the skip of a voice *to a note foreign to the harmony* is ordinarily less natural and flowing, than one to *a harmonic tone.*—Here again, however, it depends very much upon circumstances, and especially upon the question whether the harmonic tone to which the transition-tone connects itself is a tone which itself very naturally occurs to the ear, or not. In fig. 853 *i*, (Fig. 853. *i.*) MOZART'S ZAUBER FLÖTE.



the skip of the upper voice from c̿ to the transition-tone f̿# is very easy to be apprehended because the tone g̿, to which this f̿# is an accessory tone, was already under a very natural tendency of suggesting itself to the ear. In fig. 853 *k*, on the contrary,

(Fig. 853. *k.*)



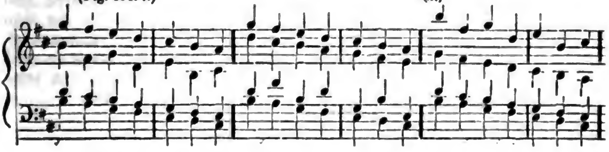
the skip from c̿ to a̿# as an accessory tone to b̿ would be doubly infelicitous, because a skip to b̿ itself would not naturally suggest itself to the ear, and still less would a skip to an accessory tone of this b̿.

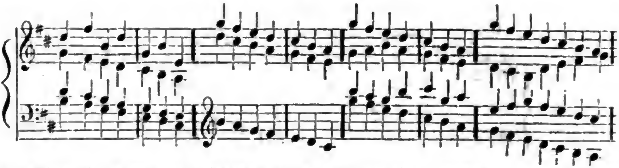
§ 474.

The skipping movement is, moreover, for the most part, *better adapted to principal than to secondary voices*, not only because it is more difficult in itself for the ear to follow the thread of a secondary voice than that of a principal one, but because the latter has also a stronger claim to demand that more fixed attention of the ear which is requisite in following the skip. For this reason it happens, for example, that, in so called bravura passages, in concertos, &c., skips of prodigious extent not unfrequently occur in the principal voice which are in such a case so far free from technical fault, at least, to the same extent that the ear is aided in following the thread of such a skipping progression by having its attention particularly directed to the voice in consequence of its peculiar character.

Hence, cases not unfrequently occur, in which we conceal a somewhat infelicitous, though unavoidable, skipping movement in less conspicuous middle voices, rather than allow it to appear in other voices, which are always more striking to the ear, or in voices which otherwise assume the prominance of principal voices. Thus, for example, in fig. 854 *i*,

(Fig. 854. *i.*) (*k.*)





the skips of the second voice are not at all repulsive, because, occurring as they do in this middle voice, they are not prominently exhibited. In fig. 354 *k*, on the contrary, where the two upper voices exchange progressions with each other and the first voice makes the same skips which had been as it were secretly and imperceptibly made just before by the middle voice, these skips become far more striking and disagreeable than they previously were. But cases of this description, where the skipping movement of a middle voice avoids giving offence to the ear only because the latter neglects to attend to the progression of this middle voice are merely individual cases, and not real exceptions to the general rule, that the ear, which should always as far as possible be able to follow the thread of *all* voices, always more freely and easily follows the skipping progression of an outer and principal voice than that of a middle voice

On this latter ground it is particularly allowable for the *Base voice* to move with special frequency by skips, that is to say, because the Base, as an outer voice, is always in some measure a principal voice, and, as such, is not only more easy to follow, but also holds a stronger claim upon the attention of the ear, than does a mere middle voice.

We shall again recur to the skipping progression of the Base voice in a subsequent part of this work.

DIVISION II.

MORE PARTICULAR CONSIDERATION OF SOME CERTAIN SPECIES OF SKIPS.

§ 475.

Having thus far considered the peculiar character of the skipping movement of a voice, in general, we will now turn our attention to some particular ways in which this skipping progression occurs.

(A) MEASUREMEMT OF SKIPS.

§ 476.

We have not, in our preceding treatment of skips, measured their dimensions, we have not *specifically attended to the magnitude of the skips*, that is to say, we have not inquired into the intermediate distance, the interval, that is passed over in making the skip, whether it be large or small, whether, for example, it be a skip of a third and that too a large or a small, a superfluous or a diminished, third, a fourth, a fifth, a sixth, &c.

But this subject surely merits our attention: for it is certain that skips of particular intervals sometimes produce a peculiar effect and are in some measure offensive to the ear.

The consideration of the different species of skips in respect to the magnitude and nature of the intervals between the tone from which and the tone to which the skip is made, may be denominated the *measurement of skips*.

We may, on this point, remark the following things.

First, it is natural, that skips of very wide extent, such as tenths, fifteenths, and the like, should ordinarily be more difficult for the ear to follow, than skips of only small extent, such as mere thirds, &c. Large skips seem to convey an impression of something majestic, forcible, violent; while small skips, on the contrary, usually exhibit a much more moderate aspect.

Let it be observed, that I state the above principle as only a *general*, but not as a *universal* one; for it is indeed true that in many cases a skip of a small interval is more harsh to the ear, than many that are of much larger extent. This depends upon the peculiar nature of the interval.

The safest of all intervals in this respect is that from a tone to its octave; for this is properly only a skip from one tone to the same again, the latter differing only by being in another octave, it being a repetition of the same tone on a smaller or a larger scale. A skip of an octave, though *dynamically*, *i. e.* according to the number of intermediate degrees, a somewhat large skip, yet, *harmonically* considered, is properly equivalent to no skip at all.

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§ 477.

On the contrary, many skips of far smaller compass sometimes produce a peculiar effect and involve much that is rough, harsh and repulsive. Such, for example, are progressions of a voice by *a superfluous interval* (in which class we may reckon the so called *tritone*, the *large*, or, as some call it, the *superfluous fourth,*) — *the diminished third, the diminished fourth, the large seventh*, and still others, which at one time this theorist, and at another time that, forbids or allows.

In fact we may find in every species of such skips, not only those which are offensive and positively repulsive, but also others which, though not directly disagreeable, still have something in them which is peculiar, strange, harsh, and abrupt, and others again which are entirely free from anything offensive. — Accordingly, here also a universal law declaring such skips to be forbidden, is not admissible, is not true.

This conviction becomes still stronger if we turn our attention to the very essential difference which exists among the different examples of each class. It seems never to have occurred to theorists to consider in how many essentially different ways, for instance, a skip of a large, small, diminished, or superfluous second, third, fourth, &c., in an upper, middle, under, principal or secondary voice, during the continuance of this or that harmony of a major or minor key, — or at the moment of one or another of the 6888 different harmonic steps enumerated in § 227—harmonic steps which may be more or less natural or repulsive, belonging to the same scale, or more or less perfect digressive transitions into other scales, — skips too of this or that interval of one harmony to this or that interval of another, up or down, under this or that combination of these or those circumstances enumerated in § § 241 — 243, 469 — 475, or of very many others which cannot here be specified.—I would not attempt to reckon the number of such various possible progressions of a voice by seconds, and then in like manner also of all possible progressions of large, small, diminished, and superfluous thirds, fourths, &c., even in the most superficial manner, and much less would I undertake to prove the merits of each one of them: and surely, least of all, would I venture to dispatch such a truly immense number of essentially different melodic steps with so few arrogant words, as, for example, "progressions of a voice by superfluous seconds or fourths are forbidden," &c.

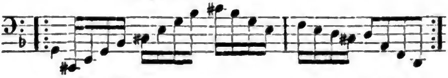
Therefore, with the reiterated assurance, that in cases where a true universal rule does not exist, or at least has thus far failed to be discovered either by me or by others, it is better to satisfy ourselves with mere individual, though not untrue observations, than to lay down sweeping universal rules which are for that very reason incorrect, — therefore, I say, I will content myself with making merely the following remarks upon these various species of skips, without attempting to exhaust the subject.

§ 478.

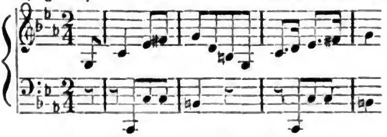
The skipping progression of a voice by intervals of the magnitude mentioned in § 477, is not unfrequently strange to the ear, in a measure harsh and grating, and sometimes even disgusting, repulsive, and of positively ill effect: and in this latter case such progressions are of course to be avoided in music where euphony is an object of aim.

Thus, for example, *skips of a superfluous second* have something in them that is rather singular and foreign, as may be seen from figs. 855 — 858;

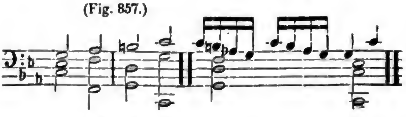
(Fig. 855.)



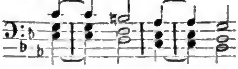
(Fig. 856.) HAYDN'S SYMPHONY.



(Fig. 857.)



(Fig. 858.)



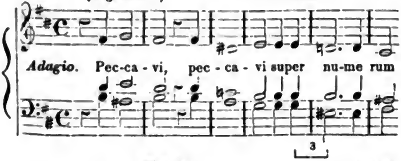
and we have already remarked in Chapter VIII, that this not unfrequently gives occasion for a necessary approximation of a transition-tone to its principal, and sometimes even for removing the secondary tone farther from the principal tone than it would stand according to the natural scale.

§ 479.

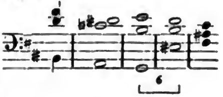
This is more particularly the case with one species of superfluous interval than with another, and the difference in this case subsists between those species of superfluous intervals one of which is only the inversion of the other.

Thus, for example, the skips of a superfluous sixth in figs. 859 *k* and 860 *k*,

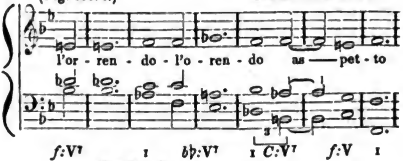
(Fig. 859. i.) CALDARA.



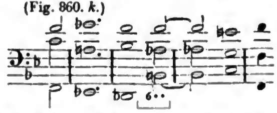
(Fig. 859. *k*.)



(Fig. 860. i.) BENED. MARCELLO.

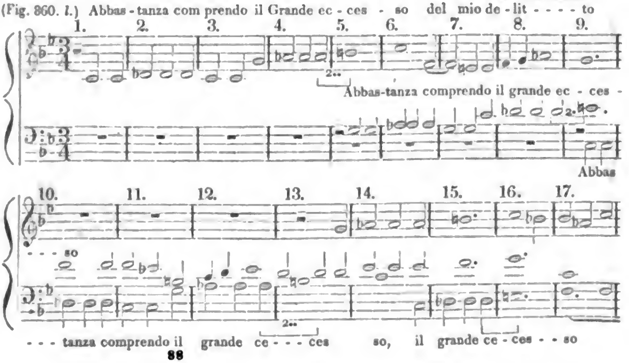

l'or - ren - do - l'o - ren - do as —— pet - to
3
f:V⁷ I *b*♭:V⁷ I C:V⁷ *f*:V I

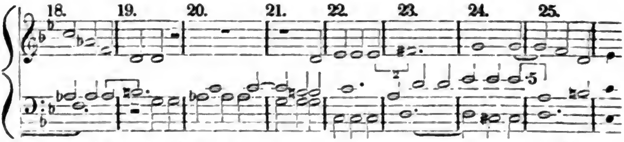
(Fig. 860. *k*.)



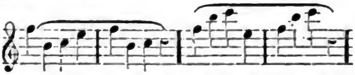
B. MARCELLO.

(Fig. 860. *l*.)

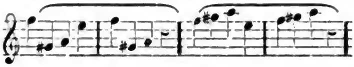

Abbas - tanza com prendo il Grande ec - ces - so del mio de - lit - - - - to
1. 2. 3. 4. 5. 6. 7. 8. 9.
2..
Abbas-tanza comprendo il grande ec - ces -
Abbas
10. 11. 12. 13. 14. 15. 16. 17.
- - - so
2..
- - - tanza comprendo il grande ce - - - ces so, il grande ce - ces - - so



are more harsh than those of the diminished third in figs. 859 *i* and 860 *i*, p. 691. So also skips of a small fifth are usually found to be less harsh than those of a large fourth,



those of a diminished seventh, less harsh than those of a superfluous second.



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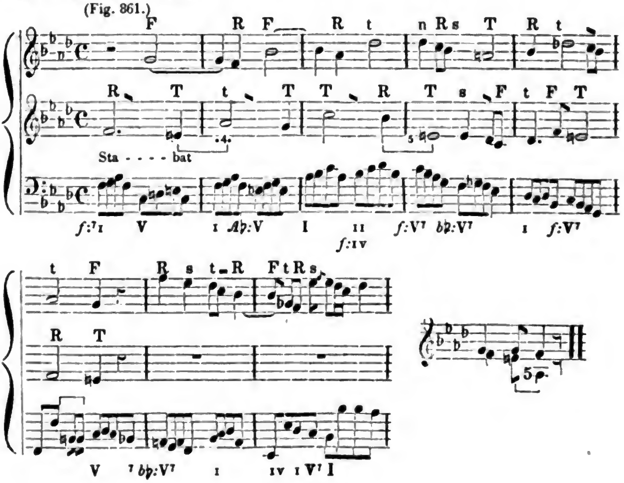
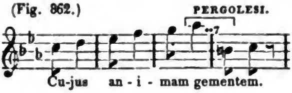
§ 480.

But the very pungency and harshness which pertains to many skips of the above mentioned species may often afford the composer a very welcome means of expressing certain peculiar species of sentiments. Thus, for example, the various skips in figs. 859 and 860, p. 691, and 861 and 862, below, carry with them the peculiar property of giving to the passage the color of painful emotion:

(Fig. 861.)

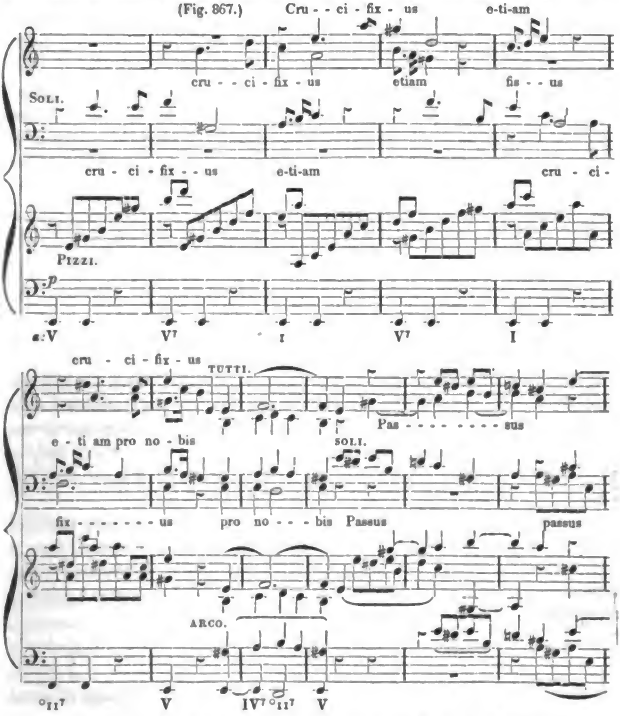


(Fig. 862.)



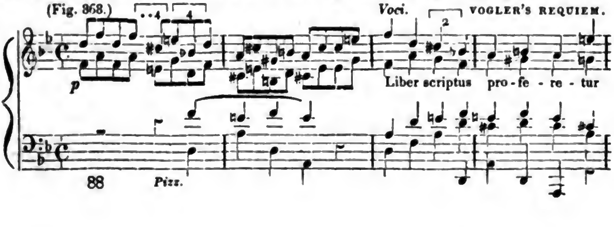
With a similar design, several skips of this species are amassed in fig. 867:

(Fig. 867.)


Cru - - ci - fix - us e-ti-am
cru - - ci - fix - us etiam fix - - us
SOLI.
cru - ci - fix - - us e-ti-am cru - ci -
PIZZI.
p
a: V V7 I V7 I
cru - ci - fix - us
TUTTI.
Pas - - - - - - - - - sus
e - ti am pro no - bis
SOLI.
fix - - - - - - - us pro no - - - bis Passus passus
ARCO.
°II7 V IV7 °II7 V

and a similar purpose seems also to have governed *Vogler* in fig 868:

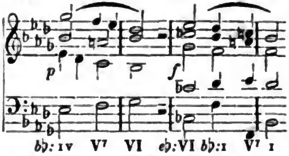
(Fig. 868.)



In fig. 863 also,

(Fig. 863.)

RINK.



the harmonic succession $b^{\flat}$:VI —$e^{\flat}$: VI—$b^{\flat}$: I is rendered extremely prominant and presented in an entirely new light by the fact that while the harmony 𝕮♭ appears in an uninverted position, the Base voice skips from $g^{\flat}$ to $c^{\flat}$ and thence passes by a skip of a large fourth to the proper fifth of the harmony 𝔟♭.

It is quite probable, that the steps of a superfluous second $\bar{\bar{c}}^{\flat}$—$\bar{\bar{d}}$, and at the same time, $\bar{d}$—$\bar{c}^{\flat}$, in the first measure of the passage fig. 57, p. 137, from Hummel's Mass, mentioned in §§ 16 & 17, as also the skip of a diminished seventh $\bar{\bar{c}}^{\flat}$—$\bar{d}$, &c, in the sixth measure, were introduced by specific design

§ 481.

In all skips of this species, moreover, much depends upon the concurrence of more or fewer of the favorable or unfavorable circumstances, enumerated in §§ 469—475, as also of others yet to be mentioned in the sequel, by which [circumstances] one and the same species of skip may at one time be very much softened, and at another be rendered more disagreeable.

Particularly, the ear will be able more easily and conveniently to follow the skipping progression of a voice *in a moderate or slow movement*, than in a very quick movement, and hence it follows that in a slow movement many skips are admissible which the ear would find it difficult to follow in a quicker movement.

§ 482.

It should also be particularly remarked in relation to the carriage of vocal parts, that these are in their own nature better adapted to the gradual than to the skipping progression, and especially that they do not usually perform such skips as those mentioned in § 477, with ease, and therefore not in a happy manner; and, on this account, it is advisable to be more cautious about using such skips in vocal parts, than in instrumental.

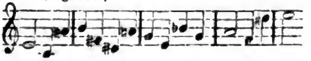
§ 483.

I must limit myself to the few foregoing remarks. Whoever of my readers would seek for more and better, must endeavor to find it in other authors, who indeed all possess the enviable talent of despatching this subject in far fewer paragraphs, or, in fact, with a most masterly assurance, even in a few lines; though it is true, indeed, that in these few lines, as must naturally and necessarily be the case, they say more untruth, than, as I hope, can be found in all my many lines together. Look at the treatment of this subject, for instance, in *Kirnberger's* Art of pure Composition,*—*Marpurg's* Manual of Thorough-Base, †—*Türck's* Thorough Base, ‡—or in the writings of *Fux*, *Albrechtsberger*, *Vogler*, & *Koch*,—in *Reicha's* Treatise on Harmony, and Treatise on Melody §, and in short in all our authors.

REMARK.

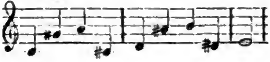
Thus, for example, *J. G. Schicht* §§ has despatched the whole doctrine of the progression of voices by skips in a single paragraph of five lines (§ 10), "All superfluous intervals—and the skip of a large seventh, are — forbidden. The superfluous third — is in melody entirely forbidden." — That the fact is not as here stated, is shown by several of the examples already quoted, though it is true indeed that the six examples referred to by Mr. Schicht in proof of his position sound very roughly. For this very reason it is a matter of surprise to me that he should have appended to several of these passages which he quotes as examples of *forbidden* progressions, and especially to the example in fig. 864, the remark, that still they may sometimes be *allowed.*

(Fig. 864.)



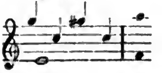
Even laying aside the contradiction subsisting between the general interdict and the grant for its individual violation, I could not, if I were disposed to be as strict as Mr. Schicht, by any means tolerate at least the passage just mentioned, even in a slow movement; to say the very least, it would first depend very much upon what harmonies should be subjoined to such a melody— (sit venia verbo.) When, moreover, he appends the remark to the example in fig. 865,

(Fig. 865.)



(in reference to the skips of a superfluous fifth $\bar{c}$ — $\bar{g}$# and $\bar{d}$ — $\bar{a}$#) that these skips are admissible in ascending, but not to be tolerated in descending, this is true only in the present case, for the reason that the tones $\bar{g}$# and $\bar{a}$# occur in this connection as subsemitones, [leading notes,] and have indeed in such a case a tendency to move upwards to $\bar{a}$ and $\bar{b}$ and which could not with propriety skip downwards to $\bar{c}$ and $\bar{d}$, (in the latter case it would be, say, somewhat as in fig. 866;

(Fig. 866.)



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* Kunst des reines Satzes 1 ter Bd. 9 ter Abschnitt.

† Handbuch beim Generalbass, III Thl. 6 ter Abschn, § 5 figg.

‡ Generalbass, § 53, u. a. m.

§ Traité d'Harmonie, und Traité de la Mélodie.

§§ in s. Grundregeln der Harmonie.

but the reason does not lie primarily in the fact that a skip of a superfluous fifth downward, sounds, in general, worse than the same skip would upward; for, the opposite of this is apparent from the above mentioned example in fig. 866.—The same is true of the skip of a large seventh, &c.

In respect to *diminished* intervals, Mr. *Schicht* merely says: "Since they (he here means superfluous intervals) become diminished by inversion and are in that case more easy to sing, they (meaning diminished intervals) may also be allowed."

Moreover, in connection with this doctrine of these melodic skips, the musical literati have been particularly accustomed to disgorge themselves of the favorite technical distinction between *the strict and the so-called free style of writing:* they conceive themselves to have fully disposed of this subject by teaching, that such progressions are wholly forbidden in the so-called strict or church style, but are allowable in the so-called free style under the warrant of exceptions and licences. Thus, for example, *F. G. Paolucci*[*] speaks of superfluous seconds as follows: "*Nello stile a Cappella, et nello stile rigoroso non è permesso il procedere in questa forma, anzi se non è per qualche espression di parola, ovvero per qualche andamento non è lecito ne pur in altro stile usar simil progresso, essendo fuori dell' ordine della scala naturale,*" — (?) — "*nella quale s'ascende, o si discende per Tuoni, e Semituoni, e non per un Tuono e mezzo*" . . . . ; "*onde ogni volta che si farà tal progresso,* SARA PER LICENZA!"—"*In the sacred style and in the strict style, it is not admissible to proceed in this manner; unless it be for the expression of some particular sentiment or to accommodate some peculiar turn of the melody, it is not lawful to employ such a progression in any other style, it being out of the order of the natural scale,*"—?—"*in which case it ascends or descends by tones and semitones, but not by a tone and a half*" . . . .; "*therefore, every time such a progression shall occur,* IT WILL BE BY LICENCE!" This then, is about equivalent to saying, in every instance, "*avec votre permission!*" — "*with your permission!*"

After having once already expressed my opinion of *such* a distinction of different styles (§ 99, Remark,— § 107, Remark,) I shall, in treating the technics of the art, say nothing farther on the subject of so nugatory a prohibition.

That there was, however, in *Paolucci's* times a theorist who was free from such musical bigotry, is shown by *D. A. Eximeno's* book[†], in which the author exclaims (though indeed only on the occasion of a skip of a small seventh $\bar{e}^b$ — $\bar{\bar{d}}^b$ occurring in *Pergolesi's* Stabat mater"): "*Ed eccovi confermato il principio, che non vi è salto alcuno di sua natura contrario alle regole di armonia: certo è che il salto di settima riesce alle volte penoso alla voce umana; ma per questo appunto è attissimo ad esprimere un Soggetto pieno di amarezza e di pena*;"—"*And behold here a confirmation of the principle, that no skip of its nature is contrary to all the rules of harmony: it is true, indeed, that the skip of a seventh is at all times troublesome to all human voices; but still this very skip is most perfectly adapted to the expression of a subject full of sorrow and pain*;" and the fact that the truest and the most celebrated old practical masters of the art did *not* regard such progressions as incorrect, and that too even in the strict church style, is shown by numerous examples, and, among the rest, by the skips of a superfluous second in the following Kyrie of the celebrated church composer, *Durant*.

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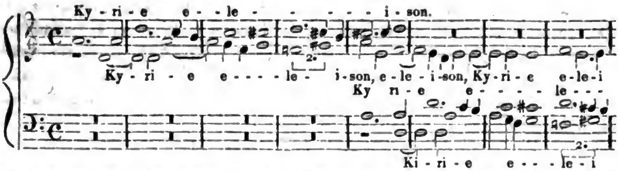
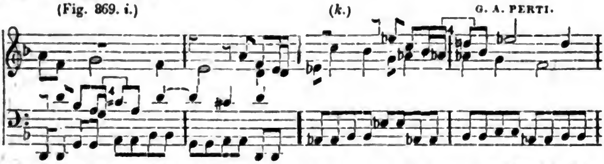
[*] In his Arte pratica di contrappunto, Venez. 1765 T. I. Pg. 121.

[†] Dell' origine e delle regole della musica, Roma 1774, Part. I, Lib. III, Cap. 8, art 4. Pag. 265 Seq.


Ky - ri - e e - - le - - - - - i - son.
Ky - ri - e e - - - - le - i - son, e - le - i - son, Ky - ri - e e - le - i
Ky ri - e e - - - - le - - -
Ki - ri - e e - - le - i
2.
2.

The same thing is also shown by skips of a large (or so called superfluous) fourth g—c♯ and ā♭—d̄ in fig. 869 *i*, *k*.

(Fig. 869. i.) (*k.*) G. A. PERTI.



as it is also by the passages quoted above from *Caldara* and *Pergolesi*, in figs. 859, 861, and 862, p, 691—693; and so also by a passage from *Marcello*, fig. 860 *l*, p. 691, where this author characterizes the words "Wohl fühl ich das grosse *Uebermas* meiner Missethat" "Deeply do I feel the heavy burden of my guilt," by the skip of a *superfluous* second; and in respect to this very passage, *Paolucci*, quite carried away by his inspiration, exclaims, at the place above quoted: "*indi per esprimer ben la parola, dalla Sesta minore passa alla Settima maggiore, che è andar di grado per* EXCESSO, *passandovi da una Corda all' altra una Seconda superflua .... il qual modo di procedere, benchè non sia da usarsi di frequente, nondimeno nel caso presente, a motivo* DI ESPRIMER LA PAROLA, *fa un bellissimo sentire*:" "*Then, in order to express the sentiment of the words, he passes from the small sixth to the large seventh, which involves a progression by an* EXCESSIVE *step, namely in passing from one chord to another by a superfluous second .... which mode of proceeding, though not often to be adopted, nevertheless, in the present case, as a means of expressing* THE SENTIMENT OF THE WORDS, *produces a most beautiful effect.*"

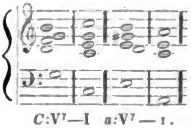
Those were indeed glorious times when a man could earn such eulogiums from theorists by merely "*per licenza*," making the word *excess* chime to a *superfluous second*, and by dissembling the "*eccesso*" of the load of sin by a "*grado per* ECCESSO." Comp. § 480.

(B.) SKIPS IN THE BASE VOICE.

§ 484.

In addition to what has hitherto been observed relative to the skipping progression of a voice in general, there are some particular points connected with the skipping movement of the *Base* voice which merit farther consideration. They refer chiefly to those skips of the Base voice which occur in connection with a harmonic step. (472.)

This skipping progression of the Base most frequently occurs by a skip of the latter from the fundamental note of a chord into that of the following chord, so that thus both harmonies appear in an uninverted position. Such a carriage of the Base involves a peculiar force, energy, and firmness. This property manifests itself chiefly in making a perfect or so called full close [cadence,] which latter (as was observed in § 255) is perfectly satisfactory to the ear only when the harmonies V^7 and I or ɪ appear in an uninverted form, and in this case the Base skips from the fundamental tone of the dominant harmony into that of the tonic chord.

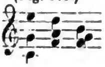


§ 485.

Skips of the Base voice either from or to *another interval* of the fundamental harmony, [from or to *a subordinate* or *secondary* tone, § 50,] are less frequent, and appear less smooth and flowing than those from the fundamental note to the fundamental note ; as should be naturally expected, because the position of a secondary tone in the Base, or, in other words the inverted position of a chord is in itself less satisfactory to the ear, and a skipping progression of the Base voice either to or from an inverted Base note must be doubly unwelcome to the ear.

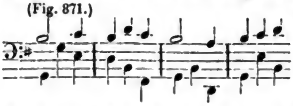
Not all such Base skips, however, are disagreeable and faulty. The most unquestionable are those from or to *the third of the fundamental harmony.* In fig. 870,

(Fig. 870)



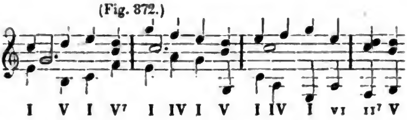
the Base voice moves by skips from the fundamental note of the 𝕮 harmony to the third of the harmony 𝔞. In the following example, fig. 871,

(Fig. 871.)



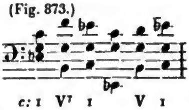
the Base, at the first harmonic step, skips from the fundamental tone of the first harmony to the fundamental third of the second; in the second measure, from the third of the 𝕲 harmony to that of the following 𝕯^7 harmony in the third measure, from the third of the harmony 𝕲 to the fundamental note of the harmony 𝕯; and in the fourth measure, from the fundamental tone of the tonic chord to the third of the harmony 𝕮, and from this third again to that of the tonic. — Base skips of a similar character are found in fig. 872,

(Fig. 872.)



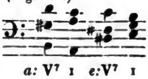
from ē to b, from ē to a from c̄ to a, from there to e, and from a to f; in fig. 873,

(Fig. 873.)



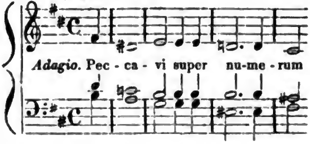
the skip from e♭ to B, and from E♭ to B; in fig. 874,

(Fig. 874.)



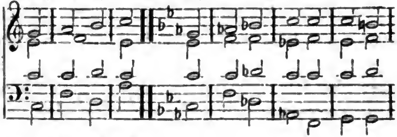
the skip from A to d♯; in fig. 875,

(Fig. 875.)



the skip from g to e♯; in fig. 876 *i* and *k*,

(Fig. 876. *i*.) (*k*.)



f—d—a, and f—d♭—A♭, &c.

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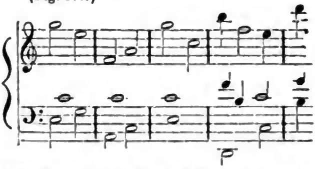
§ 486.

The skipping progression of the Base voice either from or to the *fifth* of the fundamental harmony is much more exceptionable than either of the two preceding species of Base skips; or, in other words, when, on the occurrence of a harmonic step, the first of the two harmonies appears in the second inversion, it rarely sounds well for the Base to move by a skip in this harmonic change; and it is equally exceptionable to let the Base voice, on making a harmonic step, pass by a skip into the second inversion of the second chord. — It may be said, that the second inversion of a chord is so imperfect a position and one so unsatisfactory to the ear, as to render it necessary to smooth its introduction and connection, by immediately uniting it to the foregoing and following harmonies by the gradual movement.

We will analize this subject somewhat more minutely. — I say, in the first place,

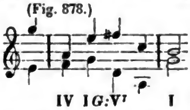
(1) When the first of two successive harmonies *occurs in the second inversion*, it seldom sounds well to allow the Base, on the occurrence of the harmonic step, to proceed by a skip. Therefore, in fig. 877, for example,

(Fig. 877.)



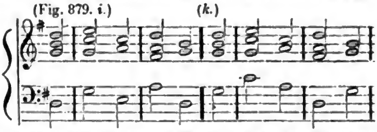
the skips of the Base from g to A, and from c to e, are quite offensive to the ear, (Comp. fig. 845 *i*, *k*, —) and also the skip from $\bar{g}$ to $\bar{d}$ in fig 878,

(Fig. 878.)



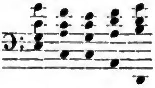
as are likewise all the progressions of the Base voice in fig. 879 *i*;

(Fig. 879. *i*.) (*k*.)



(2) It is likewise rarely of good effect, to let *the Base skip into the fifth of the following harmony when a harmonic step is made;* or, in other words, to make a Base skip into a second inversion of a chord on the occurrence of a change of harmonies, and, for example, to allow the Base, as in the following passage, fig. 880,

(Fig. 880.)



to pass by a skip from the third of the harmony 𝕮 into the fifth of the harmony 𝕱, — from the fundamental note of the harmony 𝕮 into the fifth of the harmony 𝕯.

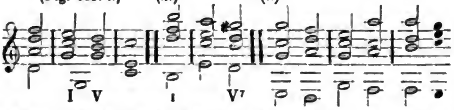
The reason, too, why the example quoted above in fig. 879 *i*, sounds so ill, is that the Base voice in it skips from the fifth of one harmony to the fifth of the other; and hence it is that this passage is so deficient in smoothness, connection, and euphony.

§ 487.

The rule that a skip of the Base into the second inversion of the following harmony, when a harmonic step is taken, usually sounds ill, has a few exceptions, as follows:

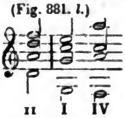
(a.) The second inversion of *the tonic harmony* forms an exception, particularly when it occurs on a heavy part of the measure (§ 207,) as in fig. 881 *i*,

(Fig. 881. *i.*) (*k.*) (*l.*)



and also where the ear might naturally expect the harmony of the fifth degree after the tonic harmony, even though that harmony does not actually follow, as is the case, for example, in fig. 881 *l*,

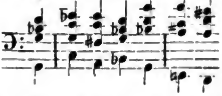
(Fig. 881. *l.*)



where the Base voice throughout skips to the fundamental fifth of the tonic harmony. (Comp. fig. 863, p. 694.)

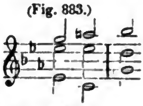
(b.) Again, skips of the Base voice into the second inversion of a *dominant harmony* are not of ill effect. In the following passage, for example, fig. 882.

(Fig. 882.)



the skip c — A, and G — E, are not offensive to the ear.— A skip of the Base voice from the second inversion of the principal four-fold chord, as in fig. 883:

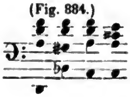
(Fig. 883.)



has already been adverted to (in § 257.)

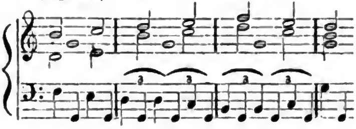
(c.) Moreover, we not unfrequently hear the Base skip into the so called superfluous sixth chord (§ 91, B.,) which is a second inversion of a four-fold chord, as in fig. 884.

(Fig. 884.)



(d.) Finally, it is quite obvious that such skips of the Base as are found in fig. 885, are not of ill effect:

(Fig. 885.)



It is true, indeed, that the Base voice here, from the first to the second measure, skips from the fifth of the tonic harmony to that of the dominant harmony, and thence again to that of the tonic, then from the second inversion of the tonic chord to the first inversion of the dominant harmony, and from this again to the second inversion of the tonic chord, but still, these, like all the Base skips in this example, are nothing else than mere *harpeggiate skips* (§ 470.) Still less consideration is due to the skip of an octave G — g (§476) as also to the skips which do not occur at the time when a change of harmonies takes place, as, for example, f — G, e — G, &c.

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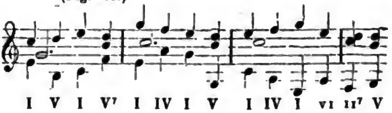
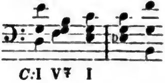
§ 488.

The Base may with propriety pass by a skip into *the seventh* of a principal four-fold chord, that is, into its third inversion, as we see at the fourth quarter-note of the first measure, in fig. 886, and also in fig. 887;

(Fig. 886.)

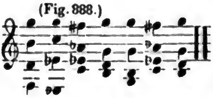


(Fig. 887.)



So also the skipping of the Base voice into the seventh of the harmony $^\circ\mathrm{II}^7$, when its third is accidentally elevated (§ 89 and what follows,) is in nowise of ill effect.

(Fig. 888.)



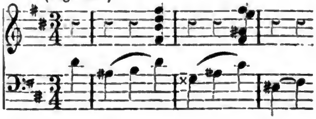
The skipping movement of the Base into other secondary sevenths is but rarely practicable, because this would involve an *unprepared* introduction of these sevenths.

Moreover, the Base cannot, with propriety, pass from a seventh by a skip at the time when a harmonic step takes place, because a skipping progression of the seventh in a cadence would not be compatible with the natural progression of sevenths.

§ 489.

That the Base voice can, moreover, proceed by a skip to a tone foreign to the harmony (§ 473,) is shown by the skips d̄ — a#, d̄ — g×, c̄# — e#, in fig. 889.

(Fig. 889.)



(C.) THE COUNTER–STAND.*

§ 490.

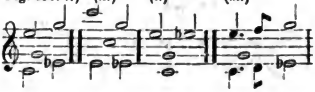
Besides the various species of skips thus far considered, there is yet another species to be attended to which it is usual to designate by the term *counter-stand*.

The skip of a voice into an interval which had been heard immediately before, chromatically different, usually sounds harshly and disagreeably; or, in other words, when one and the same tone occurs twice in immediate succession, but chromatically higher or lower the first time than it is the second, (e. g. first e♮ and then e^{b}, or first f♮ and then f#, and vice versa,) it is ordinarily undesirable to make a voice *skip* into this chromatically altered interval. Thus, for example, in fig. 890 *i*,

---

* Undesirable as it generally is to coin a word, yet, in the present instance, it seems a matter of necessity, or, at least, the less of two evils. The German word "*Querstand*," here translated '*counter-stand*,' has no corresponding word in the English language; and to render it by almost any other *combination of words*, than the one above proposed, would violate some of the principles upon which every technical term should be chosen;—it being always desirable, namely, that such term should be *short*, *definite*, and *easy to be understood*. The German term "*Querstand*," as employed in the present instance, means, substantially, '*contrariety of state or condition*', and to give this idea a fair presentation in English, without employing terms which are either too long, or too indeterminate, or too remote from common apprehension, seems impossible. Accordingly, the term '*counter-stand*', though certainly far from what we could wish, is, nevertheless chosen, as approximating nearer the requisition, than any other term that occurs to mind. The term "*false cross relation*", adopted by Kollman, whose work always murders the King's English, — is too long, unwieldy, and indefinite, — the old Latin term "*relatio non harmonica*," employed by the musicians of ancient days, was certainly better adapted to the period when hoods and cowls were in fashion, than it is to the present age, — and the literal adoption of the Anglicised German term "*Querstand*" [more correctly written "*Queer-stand*", the German *Querstand* being a compound of the word *Quer* or rather *Queer* — the same as the English word *queer* — and the word *Stand*,] would surely be TOO 'QUEER' to be admissible in an English community. We are left therefore, to the at best sufficiently unfortunate choice of the term '*counter-stand*,' with which the reader will please to associate, as far as possible, the generic idea of '*conflictive relationship*,' *state of contrariety*.' TR.

Fig. 890. i.) (k.) (l.) (m.)



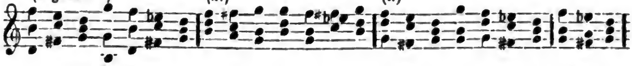
it is not well that the Base voice should pass by a skip to the tone ēb immediately after the tone e̿♮ had been heard in the upper voice:

☞ e̿ ḡ

c ēb ☜

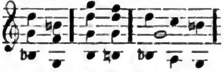
The tone ēb or e̿b appears far more natural and agreeable as it is in fig. 890 *k* and *l.* — The skip of the Base into f̄♯ in fig. 891 *i*,

(Fig. 891. i.) (k.) (l.)



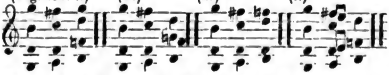
is of a like description; but in fig. 891 *k*, on the contrary, the tone f̄♯ in the upper voice appears much more natural.—In like manner, it will be found, that the following passage in fig. 892 *i* is more repulsive than that in fig. 892 *k*;

(Fig. 892. i.) (k.) (l.)



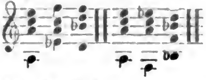
that the following one in fig. 893 *i* & *ii* is less agreeable than that in *k*,

(Fig. 893. i.) (ii.) (k.) (l.)



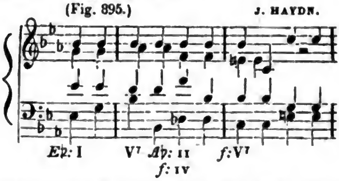
and that the passage in fig. 894 *i* is less welcome than the one in *k*:

(Fig. 894. i.) (k.)



So likewise, in the passage fig. 895,

(Fig. 895.)



the skipping introduction of the tone d♭ in the Base forms a counter-stand in reference to the immediately proceding d♮ of the Tenor.

Our theorists have applied to such a carriage of a voice the term *counter-stand* [*Querstand*], *unharmonic relation* [*relatio non harmonica.*]

§ 491.

The reason why such skips or counter-stands, are *usually* disagreeable to the ear, it is not very difficult to discover. When the tone e♮ in fig. 890, p. 704, for example, has once become impressed upon the ear, the tone e^b, occurring immediately afterwards, seems as it were to stand in contrariety to the tone e♮, which had been heard just before, and appears like something foreign; hence, as a matter of course, the ear cannot easily and readily follow the skip into an interval that has so little affinity and is as it were so heterogeneous, — or, in other words, when a harmonic combination which contains the tone e♮ has once become impressed upon the ear, and a chord is to follow, containing the tone e^b, a tone so entirely foreign to the first chord, we are bound to afford the ear the accommodation of making this alteration as comprehensible as possible to it and thus of not introducing the tone e^b, which is so foreign to the first chord, by a skip. (Comp. Remark on § 496.)

§ 492.

Counter-stands are not unfrequently preceptible, moreover, in cases where the skip into the chromatically different interval is filled up with notes of insignificant value and importance, as, for, example, in fig. 890. p. 704, where the transition-tone $\bar{d}$ is inserted between $\bar{c}$ and $\bar{e}^b$,

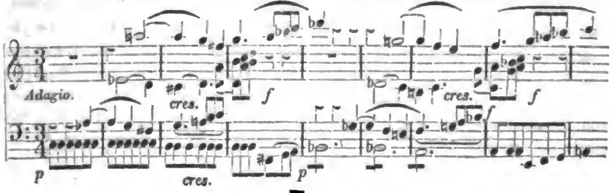
☞ $\bar{\bar{e}}$ ($\bar{\bar{f}}$) $\bar{\bar{g}}$
$\bar{c}$ ($\bar{d}$) $\bar{e}^b$ ☜

Counter-stands of the same character, only a little concealed, are easily detected in the foregoing figs. 892 *l* and 893 *l*, p. 704, to wit:

(Fig. 892 *l.*) $\bar{d}$ ($\bar{\bar{c}}$) b ☜ (Fig. 893 *l.*) $\bar{\bar{f}}$# ($\bar{\bar{e}}$) $\bar{d}$
☞ b^b (a) g $\bar{d}$ ($\bar{e}$) $\bar{f}$ ☜

A like counter-stand is also formed by the tone $\bar{\bar{b}}^b$ in its relation to the tone B♮ which had been as good as heard immediately before, in the fourth measure of fig. 898:

(Fig. 898.) MOZART'S VN. QUARTETT.



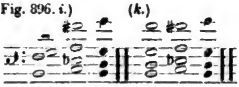
☟
$\bar{\bar{g}}$ $\bar{\bar{a}}$ $\bar{\bar{b}}^b$ $\bar{\bar{c}}$ $\bar{\bar{d}}$
B F# G A B♭
☝

(Comp. §§ 495.)

§ 493.

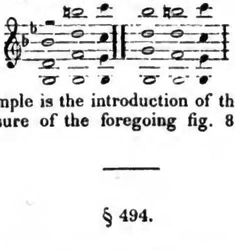
A case very analagous to the counter-stands above mentioned, is that in which a voice, instead of proceeding by skips, introduces itself *quite independently* and strikes an interval which had just before been heard chromatically different. In fig. 896 *i*, for example,

(Fig. 896. *i*.) (*k*.)



the tone f♮ is first heard in the middle voice, and immediately afterwards the tone f̄♯ makes its appearance in the upper voice. This free and independent introduction of the tone f̄♯ in the upper voice is not materialy different from a skipping progression of the upper voice to this tone; the effect is nearly the same as if the upper voice had skipped, say, from g to this f♯; and it is quite perceptible that such a carriage of a voice is far from being so smooth and flowing as would be such an one as is found in fig. 896 *k*, above. — The same species of counter-stand is formed by the introduction of the upper voice in fig. 897 *i*:

(Fig 897. *i*.) (*k*.)



Not unlike this example is the introduction of the upper voice in the second (and sixth) measure of the foregoing fig. 898, p. 705.

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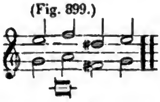
§ 494.

Now as it respects *the admissibility* or *inadmissibility* of such *counter-stands*, it can only be said in general, that they *not unfrequently* destroy, in a disagreeable manner, the proper flow of voices, as several of the above mentioned examples demonstrate; while, indeed, others, again, show that these so called unharmoneous counter-stands sometimes, under favorable circumstances, do not sound ill at all; as is the case, for instance, in fig 895, p. 704, and in fig. 899: (§ 324:)

(Fig. 899.)

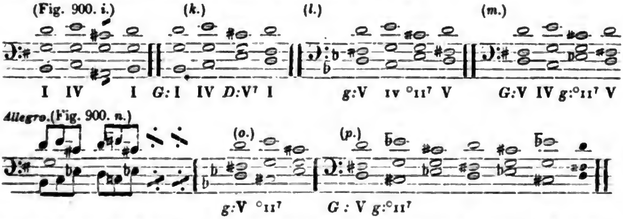


The counter-stands (referred to in §§ 492 and 493) in the preceding fig. 898, p. 705, are not, according to my own feelings, quite equally unexceptionable. (Comp. § 495 at the end.)

§ 495.

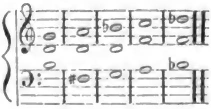
Among the circumstances by whose favorable influence many otherwise repulsive counter-stands are softened and rendered more acceptable to the ear, we must give a prominent place to *slow movement*, whereby the ear has time to follow more conveniently the thread of the progression.

Thus, for example, such progressions of a voice as occur in fig. 899 *i* p. 706, and also such as are found in fig. 900 *i*, *k*, *l*, and even *m*, in case they do not too quickly succeed each other, as in 900 *n*,



not only do not sound ill, but are even quite frequently used. Especially have we already become familiarized to the counter-stands in *l*, and *m*, these being more readily tolerated by our ear, than are the repulsive positions found in *p*.

The counter-stands in the fourth and fifth measures of fig. 898, p. 705, mentioned in § 494, seem so foreign to the ear, chiefly because only a short eighth-note is interposed between them; the same modulations, however, in a very slow movement would be far more acceptable to the ear, as, for example, in the following passage:



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§ 496.

Those counter-stands, on the contrary, which do not, like those above mentioned, admit of being softened and rendered acceptable to the ear, are always as much as possible *to be avoided.*

The manner in which counter-stands of this species are avoided by a slight alteration in the carriage of voices, is easily seen by a comparison of the example in fig. 890 *i* with fig. 890 *k* and *l*, *p*. 704, — and of fig. 891 *i* with fig. 891 *k*, p. 704, — of fig. 892 *i* with fig. 892 *k*, p. 704, &c.

In the method of shunning undesirable counter-stands which has just been mentioned, not only is a skipping progression to the chromatically altered interval, or an independent introduction of that interval, avoided, but such interval is moreover given by the same voice which had previously given it in a chromatically different form. Thus, for example, in fig. 890, *k*, p. 704, the tone $\bar{e}$ occurs in the Base voice; and this same voice is also made to perform the tone $\bar{e}^{\flat}$. In fig. 891 *k*, p. 704, the same voice which first gave the tone $\bar{f}$ gives also the tone $\bar{\bar{f}}$#, — &c.

But this latter rule it is not necessary in all cases to observe; as is shown, for instance, by fig. 891 *l*, p. 704, where the tone $\bar{\bar{f}}$ occurs in the upper voice and immediately afterwards the tone f# in the under voice; and yet the ear is not at all offended by this, because the tone f# ***is not introduced by a skip, but by the gradual movement.***

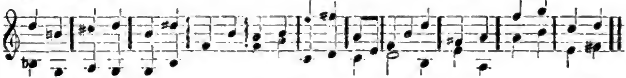
REMARK.

A queer figure is made in our books of instruction, moreover, by the doctrine of counter-stands.

In the first place, *the unlimited diversity of views* which we find exhibited under this head assures us, that writers are not even clear yet as to what they shall understand by the term *counter-stand*. Hence, it comes to pass, that we find in our theories such strange definitions of counter-stands. Thus, for example, *Türck** teaches, that counter-stands are "certain progressions of two voices, which are not, indeed, in themselves or individually taken, at all objectionable, but which, taken together, produce a disagreeable effect, because, in that case, each voice involves a different Key." — He has copied *Kirnberger*, who† likewise does not know how to describe the thing otherwise than as follows: "There are cases where indeed each voice has in itself a good progression, where also the harmony of all the voices appears faultless in itself, and yet where the progression, taking two voices together, is disagreeable; such a case is commonly called the unharmoneous counter-stand." But what cases these are, is no-where shown. — (According to the latter description, one would almost be led to suspect the cases referred to were rather those of forbidden fifths, &c.

It is a perfectly natural consequence of such an indefiniteness of idea, that we find, for instance, in *Türck*, at the place above referred to, the passages contained in fig. 901 *b*,

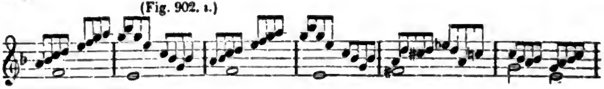
(Fig. 901. *a.*) (*b.*) (*c.*) (*cc.*) (*d.*) (*dd.*) (*e.*)



quoted as examples of rather unharmoneous counter-stands, — fig. 901 *c*, and also the two consecutive thirds in fig. 901 *c c*, as unharmoneous counter-stands in which *a harmonic skip* is made, — but fig. 901 *d* and *dd*, on the contrary, as not being, in his opinion, unharmoneous counter-stands, because no harmonic step is taken in the case; — fig. 901 *e* indeed as a counter-stand again, yet as admissible and less offensive than that of large thirds. It is perceived, how much that is entirely heterogeneous and dissimilar the learned man has here woven together!

We find also the following passage characterized by theorists as involving a counter-stand:

(Fig. 902. 1.)



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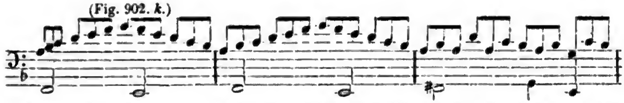
* In s Anleitung z. Generalbass, § 64.

† In 1. Bd. S. 139.

(Fig. 902. *k.*)



Though it is true, that not very much depends upon a mere name, yet, to say the least I should find it impossible to invent any definition which would apply to all the examples just quoted; and if all these so entirely and essentially different things are unitedly to bear the common name of counter-stand, I must, certainly, acknowledge myself incapable of stating *what a counter-stand is.*

Equally unsatisfactory with the above mentioned definitions, appears to me the *reason* which theorists are accustomed to assign, *why* counter-stands sound repulsively. It is, as already observed, supposed to lie in the fact that "each voice involves a new Key."—But, not to speak of the fact that an intelligent meaning can scarcely be connected with this idea of two different Keys being involved in the two voices,—even setting this aside, I would still ask, why two different Keys may form the basis of one and the same voice, rather than of two different voices?? The former, surely, should be regarded as more repulsive, than the latter.

Moreover, the importance which is supposed to be attached to the so-called *harmonic skip*, I cannot really understand, and the instruction in relation to it which is imparted to us by *Türck* in the remark on § 16 does not clear it up to me. It is there said, namely, that "in order to understand what is here observed in relation to the *harmonic skip*, one must know, that the tones (Keys) do not stand in an equal degree of relationship to one another. Those Major and Minor tones (Keys) which are most alike in respect to their scales or signatures, or only differ from each other in one degree, and hence also in only one transposition-sign, as for example, C-major and G-major, or E-minor and B-minor, &c., are said to be related to each other in the first degree. Accordingly, C-major and D-major, or, descending, C-major and B♭-major stand in the second degree of relationship to each other; while C-major and A-major, or, in the descending line, C-major and E♭-major, etc., stand in the third degree of relationship to each other. ("And so, of course,——"[?]——" the threefold chords also do not stand in the same degree of relationship to each other.) This more remote relationship, that is to say from the second degree of relationship onward, is called a *harmonic skip*"——and it is farther said, in § 54, in relation to the foregoing fig. 901 *a*, p. 708; "the under voice, namely, indicates G-minor, while the upper voice, on the contrary, indicates G-major."——

Thus our author means to say: when two harmonies follow each other, which, considered as two tonic three-fold-chords, would not be related to each other in the first degree, this is called a *harmonic skip*,—such a *harmonic skip* is faulty,—and thus the said so-called *counter-stands* sound ill because they involve a *harmonic skip*;—for example, in fig. 901 *a*, p. 708, the small threefold-chord 𝔤, and then the large threefold-chord 𝔊, follow each other in immediate succession, and since the keys *g*-minor and G-major do not stand in the nearest degree of relationship to each other,—it follows, that this harmonic succession is a *harmonic skip*,—and because the example involves a *harmonic skip*, it is *a counter-stand*,—and therefore, of ill effect.

Now who does not see that such an explanation fails at *all points* in logical consistency?!—Passing over much which must spontaneously suggest itself to every reader, I will merely observe, that the very principle upon which this explanation proceeds, namely, that the immediate succession of two harmonies of the above description is faulty, is utterly untrue, as we have already learned with sufficient certainty in the doctrine of harmonic progression. (Who will, for example, explain, as faulty *harmonic skips*, the harmonic succession *C*: I—ii, —or C: ii—V,— or *C*: IV—V,^{7}—or *g*: i—*c*: V,—or *C*: V^7—vi,—

[—𝕮—𝖉,—or 𝖉—𝕲,—or 𝕱—𝕲,^{7}—or 𝖌—𝕲,—or 𝕲^7—𝖆], because *the keys C*-major and *d*-minor—or *d*-minor and *G*-major,—or *F*-major and *G*-major,—or *g* and *G*,—or *G* and *a* are not related to each other in the first degree ? !—) But if such a harmonic succession is *not* of ill effect, it cannot of course furnish the reason why the *counter-stands* in question sound ill.

And since, moreover, the harmonic successions quoted as ill-sounding *counter-stands* in figs. 890 *i*, 891 *i*, and 892 *i*, p. 704, cease to sound ill, so soon as they are made to follow the rules recommended in §§ 490 and 491, as in figs. 890 *k*, 891 *k*, and 892 *k*, p. 704, so it is clearly perceived, that the cause of the ill-effect does not, as our theorists teach, lie in the harmonic succession, not in the phantom denominated a *harmonic step*,—but, rather, only in the neglect of those rules.—

CHAPTER XI.

MERITS OF PARALLEL PROGRESSIONS.

§ 497.

The doctrine of the various merits, of the admissibility or inadmissibility of the different species of the parallel progressions of several voices, already adverted to in §§ 45 and 46 of the present work, has been postponed until now, in order that we might be able, at a more advanced stage of our inquiries, to investigate it the more intelligibly. In now entering upon the treatment of this subject, we will examine the different species of parallel progressions, according to the order of the intervals by which the parallel voices are separated from each other (§ 45.)

DIVISION I.

PARALLELISM BY PRIMES.

§ 498.

Of parallel progression in primes nothing can properly be said; or, all that admits of being said, consists simply in the fact, that, as we already know, two or more voices which proceed together in primes, cease to be different voices and are regarded as one and the same voice (§ 15). This, therefore, can be called a parallel movement with as little propriety as it can be said of a man, that he walks parallel with himself.

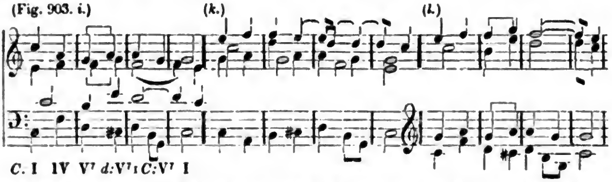
DIVISION II.

PARALLELISM BY SECONDS.

§ 499.

Two voices which run parallel to each other at the distance of a second, seldom produce an agreeable effect upon the ear, but, for the most part, offend it; whether the tones which thus run parallel to each other be tones *belonging to the harmony*, or *tones foreign to it.*

Fig. 903 *i*



contains an example of harmonic tones thus running parallel to each other, a passage which sounds incomparably worse than the same harmonic succession as found in *k*, where this parallelism by seconds is avoided.

The cases in which one could be advised to attempt such a carriage of *two harmonic tones*, but rarely occur, especially since other difficulties, for the most part, incidentally interpose themselves in the way of such a carriage of voices.

That is to say, these tones would necessarily always be the fundamental tone and the seventh of a fourfold chord, of which the former would again move to the fundamental note of another four-fold chord and the latter to the seventh of the same chord. Now such a succession of two four-fold chords is not only of rather unfrequent occurrence in itself, but, involving as it does the progression of the first seventh to a second seventh, it would also in many cases (§ 105) prevent the necessary *preparation* of the latter.

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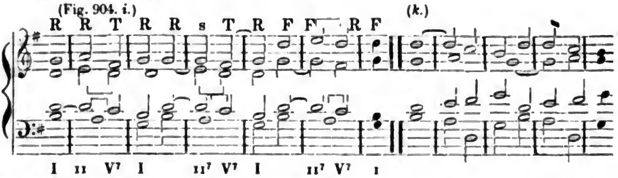
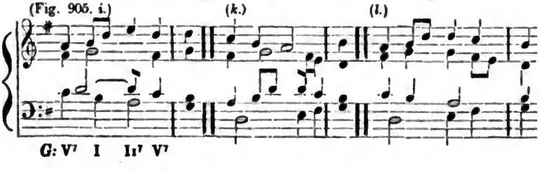
§ 500.

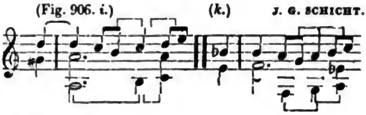
A parallelism by seconds between *a harmonic tone* and *a tone foreign to the harmony* does not sound agreeably, as appears from a comparison of fig. 904 *i* with fig. 904 *k*;



the parallelism of seconds being, in this latter example, avoided.—See also fig. 905 *i*, as compared with fig, 905 *k* and *l*,—and also fig. 906:

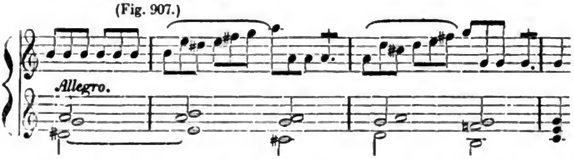


(Fig. 906. *i.*) (*k.*) J. G. SCHICHT.



Yet, the following example

(Fig. 907.)



shows that such a progression, particularly in middle and an accompanying voices, sometimes may be of perfectly good effect.

It would be an error to endeavor to find the cause of the unpleasent effect produced by the example in fig. 903 *i*, p. 711, directly in the fact that the principal seventh f̄ which occurs in the third chord proceeds upwards at the following harmonic step, while the subsemitone b skips up to ē; for, in such a harmonic succession as this, as we have already seen in the doctrine of resolution, the principal seventh need not *necessarily* proceed downwards nor need the subsemitone *necessarily* go upwards to the tonic, (as is clearly shown by the perfectly good effect of the example in fig. 903, p. 711, where the intervals in question actually proceed as we have here suggested).

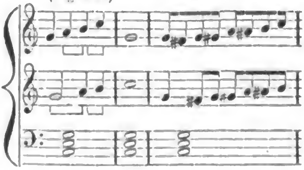
Moreover, in the passage in fig. 898, p. 705, a passage already several times referred to (§ 492), it is never of particularly good effect to hear the Base, in passing from the second measure to the third, proceed from c to B, while the second voice proceeds at the same moment from d̄ to c̄#, and to hear the same parallelism of pure seconds recur again in passing from the sixth measure to the seventh, to wit:

From 2d to { d̄ c̄#
3d measure. { c B

From 6th to { c̄ b
7th measure. { B A

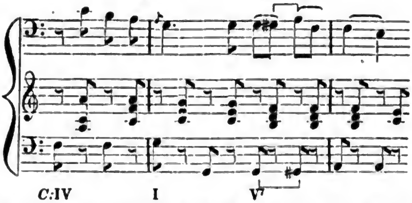
A parallelism of seconds between tones foreign to the harmony usually sounds ill also, as, for example, in fig. 908:

(Fig. 908.)



The passage in fig. 909, also, belongs in some respects to the present connection,

(Fig. 909.)



since, here, during the continuance of the harmony *C* : V, the tone G# of the Base is a transition to the following tone A, while the tone g# of the vocal part is a transition to the large ninth a, and thus not only the tones G# and a are struck together, in a manner that has rather a strange appearance to the eye, but, if we imagine the G of the Base to be continued on to the following G#, the two voices also run parallel to each other at the distance of a small second, to wit:

g g# a f
G G#

Still, this case not only involves no unpleasant effect whatever, but the flow of its progressions throughout is uniformly sweet and graceful, so that no hearer could here think of finding the slightest fault.

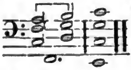
DIVISION III.

PARALLELISM BY THIRDS.

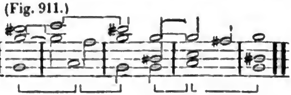
§ 501.

Parallel progressions by thirds are in themselves universally faultless, whether they are large or small thirds, or large and small thirds alternately, as well between harmonic tones as between tones which are foreign to the harmony, as well in the gradual as in the skipping movement, and as well in outer as in middle voices.—Examples may be found in figs. 910—916, in which the parallel progressions by thirds are pointed out by brackets.

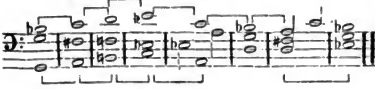
(Fig. 910.)



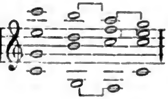
(Fig. 911.)



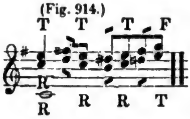
(Fig. 912.)



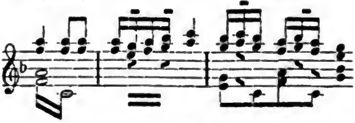
(Fig. 913.)



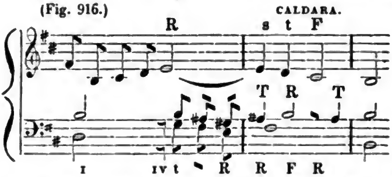
(Fig. 914.)



(Fig. 915.) ROSSINI.



(Fig. 916.) CALDARA.



But, more particularly, the progression by thirds is the most natural and flowing species of progression of two voices interlarded with *transition-tones;* it is that species of progression which the most readily impresses the ear, is the most easy to understand, and which, for this reason, is extremely frequent, altogether too frequent, indeed, and hence is sometimes rendered at last really dull and tedious, and, instead of exhibiting an air of flowing smoothness, becomes even positively insipid.

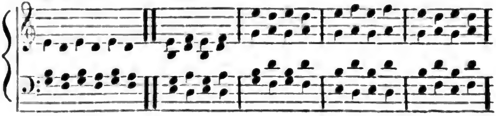
§ 502.

The old musical scholars entertained the belief that the succession of *two large thirds* sounded ill, and also knew how to adduce the most learned reasons why such a progression, which they called a *Mi contra Fa*, could not possibly be allowed. In order to impress this the more firmly upon the mind of their pupils, they caused the latter carefully to commit to memory the little verse

"Mi contra Fa
Est diabolus in Musica,"*

and they regarded such a parallelism of thirds also as a species of counterstand. (see remark on § 496,) while *Vogler*† denounces it as a rough, ear-cutting offense against the capabilities of harmony ["*harmonabilitat.*"]–Fortunately, we have no occasion to plunge into this abyss of learned names and reasons, since our ears at the present day, to say the least, perceive nothing repulsive in these successions of thirds; as the examples quoted in the foregoing section plainly show.

It is true indeed that many passages sound ill in which two voices move by large parallel thirds, or, in other words, we find many ill sounding passages in which these parallels occur, as, for example, fig. 917;



(Fig. 917. i.) (*k.*)

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* The *Mi contra Fa* is the devil in music.

† S. 62, Seines Handbuchs der Harmonielehre.

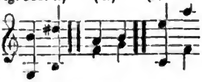
but surely it does not follow from this, that the parallelism by large thirds is the cause of the ill effect of such passages; for, in that case, the very passage above quoted would, by being so altered as to remove those parallelisms, as it is in *k*, cease to sound ill. But such, it is readily perceived, is not the case, and this is of itself sufficient proof that the parallelism by thirds is not the cause of the ill effect produced by the passage in fig. 917 *i*. (The true cause seems rather to lie in the several times repeated trivial and insignificant alternation of the two secondary harmonies III—II—III—II—III.)—(Comp the remark on § 242, as also § 243.)

REMARK.

The cause of the faultiness of parallelism by thirds is supposed by our theorists, again, tc lie in the fact that such two successive thirds, particularly two large thirds, always involve *a harmonic skip*,—Without being obliged to repeat what I have already said in the remark on § 496 relative to the strange article denominated *a harmonic skip*, I will simply glance at the following points, in a word.

If a faultiness were to be demonstrated to exist in the passage fig. 918,

(Fig. 918. *i*.) (*k*.) (*l*.)



arising from a so called harmonic skip, it would be necessary to presuppose, in such a demonstration, (1) that two large thirds, following each other in two voices by the regular degrees of the scale, always depend upon two large three-fold chords successively situated on two proximate degrees of the scale,— and (2) that such a step of a second in the fundamental harmony is faulty, (3) that two proximate three-fold harmonies are not to be found together in any one Key, but always indicate two different Keys, and that too even very remote Keys, and thus always a digressive modulation into a Key but remotely related to the previous one, and (4) that such remote digressions are faulty.

After all that has already been said on former occasions, it surely cannot require any farther proof to show, how very untrue are *all these premises*, and how little adapted they are to serve as fundamental principles for a demonstration of the reason why the above mentioned examples sound ill, and so much the less, too, since it is not even true that a parallelism of two such thirds does sound ill in itself, as we have already seen, partly from the above examples in fig. 918 *k* and *l*, and partly from several of the foregoing ones.

DIVISION IV.

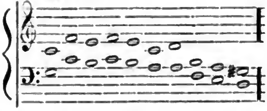
PARALLELISM BY FOURTHS.

§ 503.

Parallel progressions by fourths are far less acceptable to the ear, than are those by thirds.

The worst cases of this kind are those in which two voices *alone* run parallel to each other at the distance of a fourth, as in fig. 919:

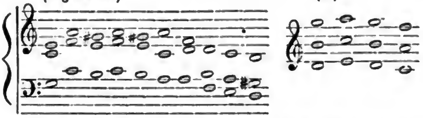
(Fig. 919.)



The reason why fourths of this description sound so very unharmoniously and insignificantly, lies very much in the fact that the ear either cannot satisfy itself from such progressions, what harmonies form the basis of these harmonic combinations, or is compelled to consider them perhaps as a series of chords all in the second inversion, with the omission of the third (§ 74.)

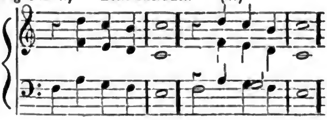
But even when the parallels are not thus naked, such a species of movement is often rather disagreeable to the ear, and the most so when one of the parallel voices is the *Base*, because the ear in this case, for the most part, perceives a series of chords in the second inversion; fig. 920 *i*, *k;*

(Fig. 920. *i.*) (*k.*)



We sometimes, however, hear a voice proceeding parallel to the Base at the distance of a fourth, without experiencing any ill effect from it, as, for example, in fig. 921 *i;*

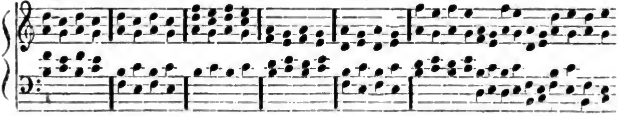
(Fig. 921. *i.*) KIRNBERGER. (*k.*)



but this is the case only to the same extent that the ear justifies the fourths which the eye here perceives by conceiving to itself that the under voice is a harpeggiate voice, and that this three-voiced passage is thus a four-voiced one, as in fig. 921 *k*.

But parallel progressions by fourths are not particularly agreeable even in middle voices. The passage in fig. 922, for example,

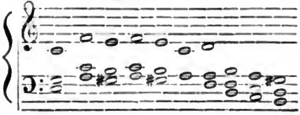
Fig. 922. *i.*) (*k.*) (*l.*) (*m.*) (*n.*) (*o.*)



sounds less agreeable in *i* and *k*, where the first and second voices, and in *l*, where the two middle voices, run parallel to each other by fourths, than it does in *m*, *n*, and *o*, where such parallels are avoided. (Comp. § 80.)

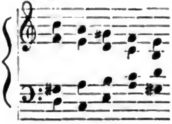
Parallel progressions by fourths are the most agreeable in cases where several harmonic combinations follow each other in the form of sixth-chords, particularly in the gradual (not skipping) movement, as in fig. 923:

(Fig. 923.)



The continued parallels between the two upper voices of fig. 924, moreover, do not produce a disagreeable effect:

(Fig. 924.)



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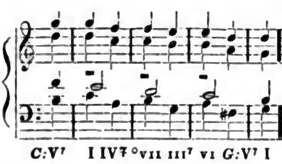
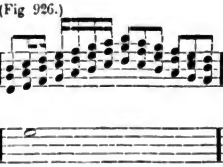
§ 504.

Parallel progressions by fourths between *transition-tones* are still more rarely fit to be used. Figs. 925—929:

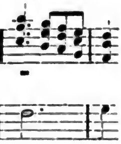
(Fig. 925.)



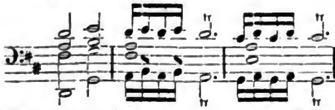
(Fig 926.)



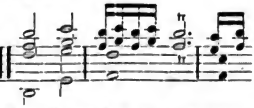
(Fig. 927.)



(Fig. 928.)

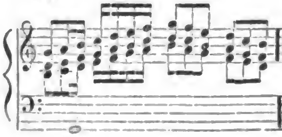


(Fig. 929.)

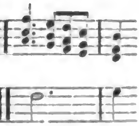


Still, however, in the above-mentioned *third-sixth position*, they sound perfectly well; as in figs. 930—932:

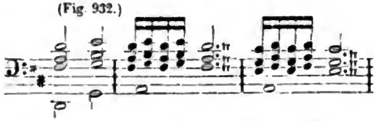
(Fig. 930.)



(Fig. 931.)



(Fig. 932.)



DIVISION V.

PARALLELISM BY FIFTHS.

§ 505.

Parallel progressions *by fifths* usually sound ill, and it is very seldom of good effect to allow two voices to run parallel to each other at the distance of a fifth, or, as musical composers are accustomed to express it, to place two fifths immediately after each other in the direct motion.

The prohibition of these parallel progressions by fifths, which are usually called *forbidden fifths*, forbidden fifth successions, or forbidden progressions by fifths, has acquired great celebrity in the theory of musical composition, and not unfrequently have the entire merits of a musical production been decided according to the more or less scientific observance of this prohibition, so that one should thus be led to believe that the whole doctrine of musical composition consists simply and solely in the injunction to avoid such parallelisms. — Musical writers have, accordingly, in every instance treated this chapter of the theory with special fullness, and have, besides, even extended it to many cases which can only, in a greater or a less degree, *improperly* be called parallelisms by fifths, under the name of *concealed* or *hidden fifths*.

In order, on our part also, to confer the due honor upon this celebrated chapter, we will prepare ourselves likewise to examine it with some measure of fullness and detail.

We will, therefore,

(A.) First examine the various species of *actual* or *proper* parallel progressions by fifths,—then also those which are improperly so termed, namely those progressions which, though really involving no parallel movements by fifths, still have some resemblance to these, and are, on this account, brought into this category, being considered as it were *concealed* parallelisms by fifths. — After this,

(B.) We will inform ourselves as to *the merits* of such a species of movement, as to the admissibility or inadmissibility of the different varieties of such proper or more or less improper parallelisms by fifths.

(A.) ENUMERATION OF THE DIFFERENT SPECIES OF PARALLEL PROGRESSIONS BY FIFTHS.

(1.) *Proper, actual or open parallels by fifths.*

§ 506.

We will first consider the *proper* parallelisms by fifths, where, namely, two voices actually run parallel to each other at the distance of a fifth.

This may take place in two different ways, that is to say, either
(*a.*) *in a strictly parallel movement*, or
(*b.*) *in a movement not strictly parallel;*
just according as the fifths are of the same species, as, for example,

e f♯ d g f d
A B, G c, B G♯

or of a different species, as, for example,

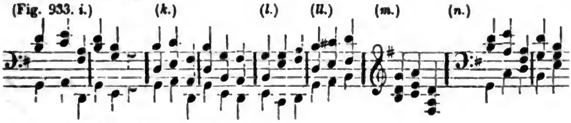
f g d c b g♯
B c, G F♯, e c.

---

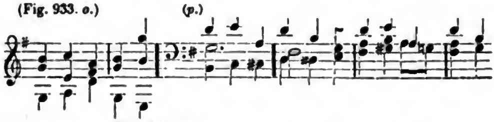
§ 507.

(*a.*) *In strictly parallel movement*, and that too
(ā.) at the distance of *purely large fifths*, voices are found to run parallel to each other in fig. 933 *i*,

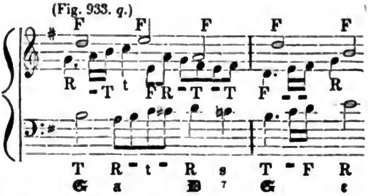
(Fig. 933. *i.*) (*k.*) (*l.*) (*ll.*) (*m.*) (*n.*)



(Fig. 933. *o.*) (*p.*)



(Fig. 933. *q.*)



namely, first the two outer voices;

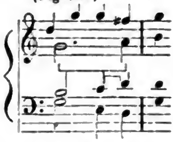
Upper voice: d̄ ē a
Base: G A D &c.,—

then in *k*,

Middle voice: d e A
Base: G A D &c.;

and so also the middle voices in fig. 934,

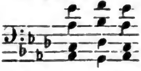
(Fig. 934.)



as is shown by the brackets drawn from $\bar{g}$ to $\bar{a}$ and from $\bar{c}$ to $\bar{d}$.

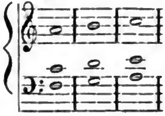
In fig. 935,

(Fig. 935.)



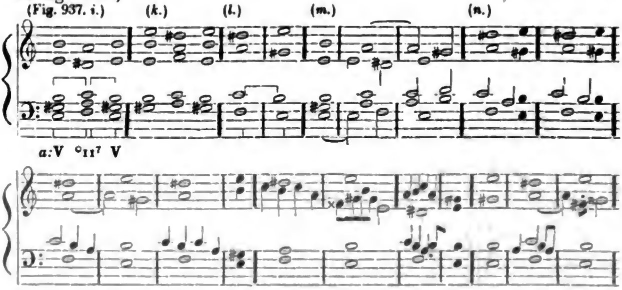
the two upper voices move twice in such parallel progressions, as do also the two lower voices in fig. 936:

(Fig. 936.)



In fig. 937 *i*,

(Fig. 937. i.)



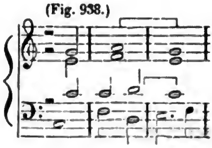
the third voice and the Base, in like manner, take two of these parallel steps,

b $\bar{c}$ b
e f e

(Comp. § 508.)—

In fig. 938,

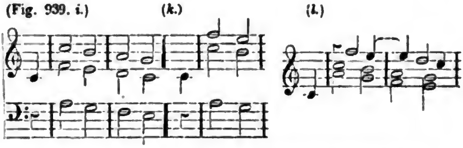
(Fig. 938.)



the Tenor proceeds, from the second to the third measure, parallel to the upper voice at the distance of a fifth.

In fig. 939,

(Fig. 939. i.) (k.) (l.)

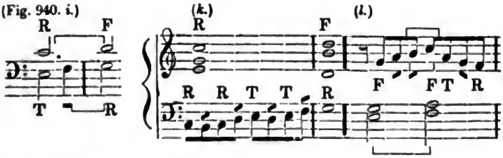


several such parallel steps of the two upper voices occur.

These have all been parallels by fifths between harmonic tones. Now also for examples in which *transition-tones form fifths with harmonic tones.*

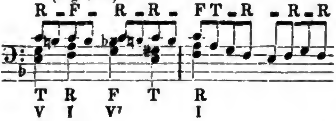
In fig. 940 *i*,

(Fig. 940. i.) (k.) (l.)

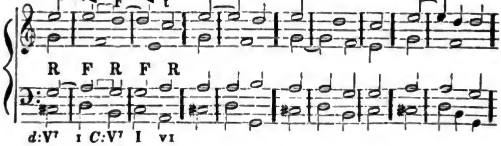


the transition-tone f forms an under fifth with the tone $\bar{c}$ of the upper voice, whereupon the fifth g — $\bar{d}$ follows in parallel movement. — Similar fifths are found in *k* & *l*,— and in figs, 941 — 946:

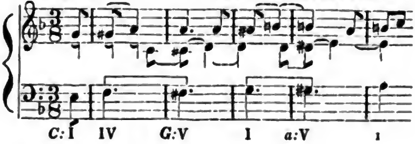
(Fig. 941.)



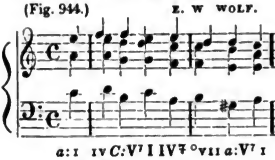
(Fig. 942. i.) (k.) (l.) (m.)



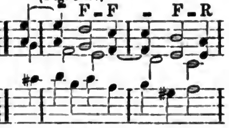
(Fig. 943.) BACH'S PIANO-FORTE SONATA.



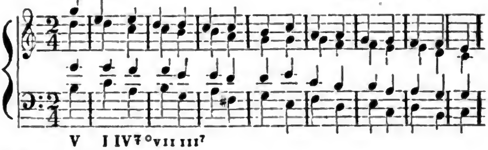
(Fig. 944.) E. W WOLF.



(Fig. 945.)

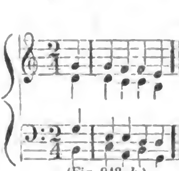


(Fig. 946.) CH. G. SCHROTER.

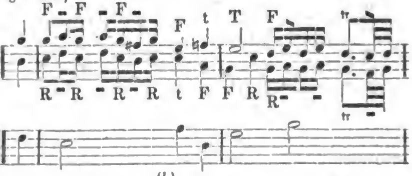


In the following examples,

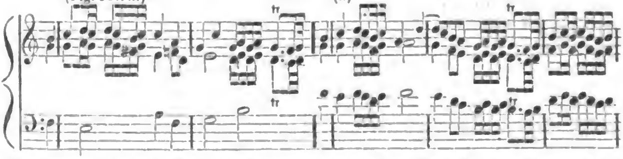
(Fig. 947.)



(Fig. 948. i.)

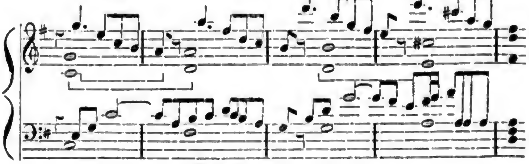


(Fig. 948. k.) (l.)

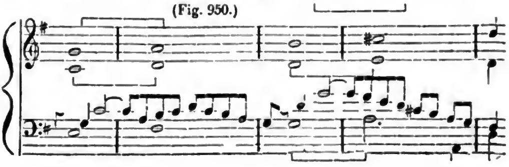


fifths occur *between transition-tones themselves.* — Parallel progressions by mere fifths are easily discovered also in figs. 949—952:

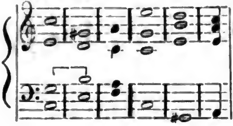
(Fig. 949.)



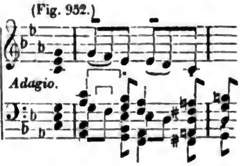
(Fig. 950.)



(Fig. 951. a.) (b.)

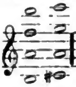


(Fig. 952.)

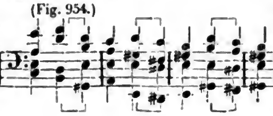


(b.) In the following passages, two voices likewise move in strict parallelisms by *small fifths:*

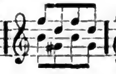
(Fig. 953.)



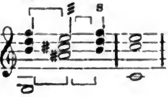
(Fig. 954.)



(Fig. 955.)



(Fig. 956.)



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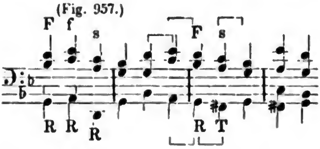
§ 508.

(*b.*) An example of two voices proceeding together in a movement *not strictly parallel* (in fifths of unlike magnitude) may be seen in the two outer voices of fig. 957:

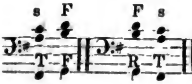
(Fig. 957.)



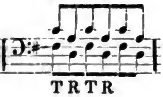
to wit: d̄ ē♭ ē♭ d̄ c̄
G A and A G F♯

Progressions of a similar description occur also in figs. 958 — 961,—

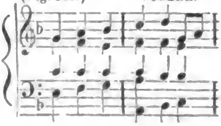
(Fig. 958. *i.*) (*k.*)



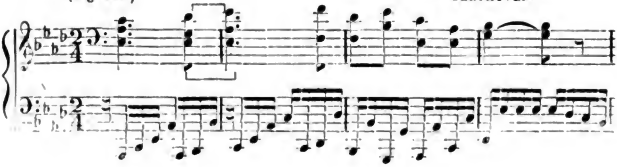
(Fig. 959.)



(Fig. 960.) VOGLER.

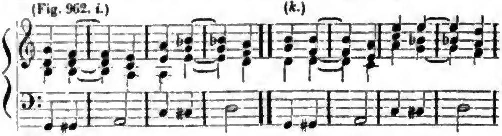


(Fig. 961.) BEETHOVEN.

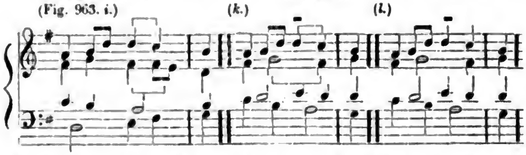


also in fig. 962, second and fourth measures,—and in fig. 963:

(Fig. 962. i.)

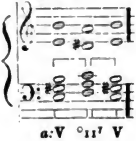


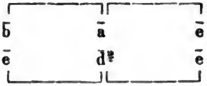
(Fig. 963. i.)



In addition to the like fifths in the example fig. 937 *i*, p. 720, which have already (§ 507) been remarked upon, we find also unlike fifths in the same example, namely between the first and second voices:

(Fig. 937. i.)





(2.) *Improper or concealed parallelisms by fifths.*

§ 509.

All the cases thus far considered have been those of real and open parallelisms by fifths.

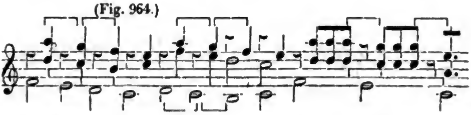
But, in addition to these, as already observed, we also reckon here still other forms of movement, which less obviously, and even only in an improper sense, merit this name, and which may, accordingly, be called *improper*, and in part even imaginary, parallelisms by fifths. With these also we will now become acquainted.

(a.) *Parallelisms by fifths interrupted by rests.*

§ 510.

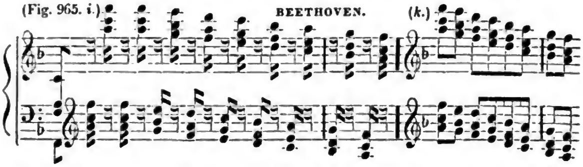
Among the concealed or improper parallelisms by fifths, belong, first, those which are *interrupted by pauses*, as, for example, the following:

(Fig. 964.)

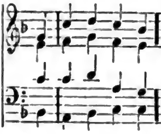


where the brackets, extended over the rests, point out the parallels.—In like manner, we can discover pure parallelisms by fifths, though interrupted by rests, in figs. 965 and 967,—and, if we choose, also in fig. 968:

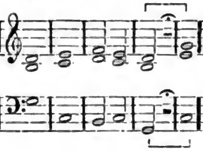
(Fig. 965. i.)



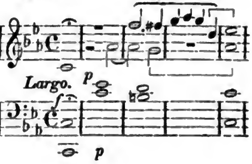
(Fig 966.)



(Fig. 967.)



(Fig. 968.)

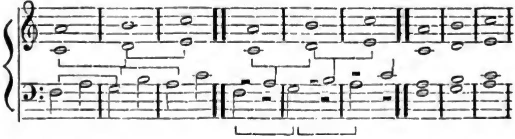


(b.) Harpeggiate fifths.

§ 511.

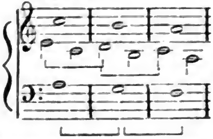
Another species of improper parallelisms by fifths sometimes arises from *harpeggiate progressions* (§ 21.) In the following fig. 969 *i*,

(Fig. 969. *i.*)



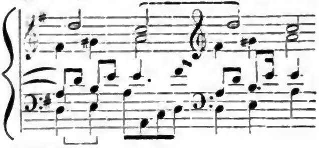
(Comp. §§ 513, 532, 542,) the eye, it is true, discovers no parallel progressions by fifths; but still, the ear, so far as it conceives the Base to be a harpeggiate voice—a harpeggiate expression of two voices, as in *k*, perceives forbidden fifths between the Base and the second voice, inasmuch as the example, considered in this point of view, appears only as a harpeggiate representation of *l*.—In like manner, one detects fifths between the Base and middle voices in fig. 970:

(Fig. 970.)



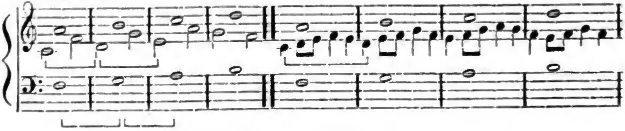
It *sounds* as if it involved these fifths, although *the eye* perceives no parallel progressions by fifths.—Similar fifths may be traced out in fig. 971 *i:*

(Fig. 971. *i.*) (*k.*) KIRNBERGER.

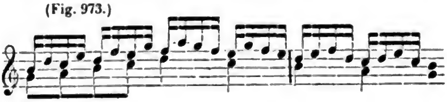


as also in figs. 972—976:

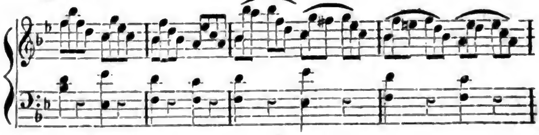
(Fig. 972. *i.*) KIRNBERGER. (*k.*)



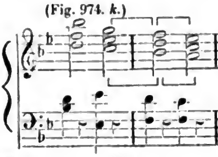
(Fig. 973.)



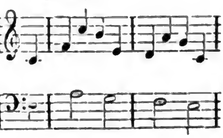
(Fig. 974. *i.*)



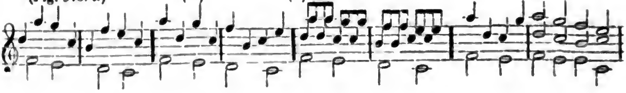
(Fig. 974. *k.*)



(Fig. 975.)



(Fig. 976. *i.*) (*k.*) (*l.*)

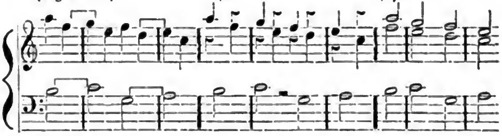


§ 512.

We have just seen, that a passage sometimes exhibits parallelisms by fifths by its being considered as a harpeggiate representation of two or more voices.—On the contrary, we find also, in many passages, obvious parallels by fifths which *cease to be so when they are regarded as harpeggiate progressions*.

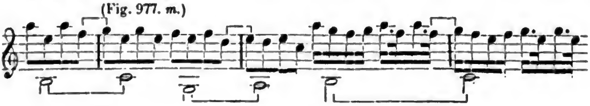
If we regard the following passage, fig. 977 *i*,

(Fig. 977. i.)



merely according to the notes, the eye sees entirely open fifths, as the brackets show; but the succession of fifths disappears the moment we regard the upper voice as a harpeggiate expression of two voices, as in *k* & *l:* and, regarded in this point of view, the upper voice, from the first to the second measure, is not considered as passing from $\bar{f}$ to $\bar{\bar{g}}$, but as if it proceeded from $\bar{\bar{a}}$ to $\bar{\bar{g}}$, and a second voice from $\bar{f}$ to $\bar{\bar{e}}$; and in such a carriage of harpeggiate voices there is of course *no* parallelism by fifths. (Comp. § 27.)—Still less equivocal is the passage in *m:*

(Fig. 977. m.)

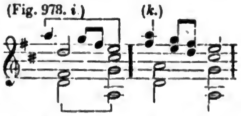


(c.) Parallelism of fifths by accent.

§ 513.

An impression of forbidden fifths is often conveyed to the ear when *the chiefly accented (emphasised) or otherwise prominent notes* of two voices form fifths by our conceiving the less important tones to be absent. In the following fig. 978,

(Fig. 978. i.)

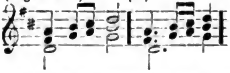


the first and the fourth notes in the upper voice render themselves particularly prominent, while, on the contrary, those occurring on the lighter portions of the measure make a very perceptibly weaker impression upon the ear. Now if we conceive these less important tones to be absent, fifths, it is perceived, appear between the upper voice and the Base, to wit:

☞ $\bar{\bar{a}}$ ($\bar{\bar{g}}$ $\bar{\bar{f}}$#) $\bar{\bar{e}}$ ☜
☞ d a ☜

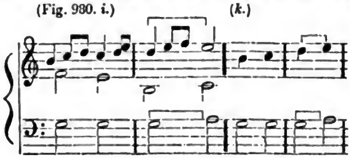
In fig 979 *i*, *k*, also,

(Fig 979. *i*.) (*k*.)



two fifths exhibit themselves, if we conceive the notes between $\bar{a}$ and $\bar{d}$ in the upper voice to be absent;—and so also in fig. 980 *i*, as is shown in *k*:

(Fig. 980. *i*.) (*k*.)



$\bar{b}$ $\bar{\bar{c}}$ $\bar{\bar{d}}$ $\bar{\bar{c}}$ $\bar{\bar{d}}$ $\bar{\bar{e}}$ | $\bar{\bar{d}}$ $\bar{\bar{e}}$ $\bar{\bar{f}}$ $\bar{\bar{e}}$
g g | g a

Moreover, in fig 971 *i*, p. 726, in which we have already (§ 511) found a concealed parallelism by fifths, we detect a still farther and otherwise concealed progression by fifths, if we conceive the after-note $\bar{e}$ of the Tenor, at the fourth eighth-note, to be absent; as follows:

b $\bar{e}$ $\bar{c}$
e a

This fact would show itself still more prominently by altering the passage as in *k*, where the concealing after-note $\bar{e}$ appears still more insignificant, and thus conceals the fifths still more imperfectly than in *i*.

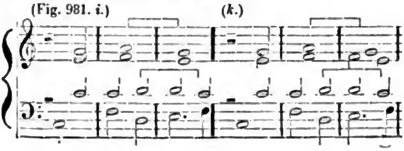
In figs 969, 970 and 972, pp. 725 & 726, the concealed fifths are also rendered the more prominent by the accent.

(*d*.) *Parallelism by fifths concealed by tones foreign to the harmony.*

§ 514.

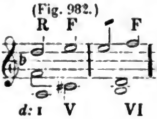
Another species of concealed fifths between harmonic tones are those which are *disguised by transition-tones introduced between them*, and which, these transition-tones being considered as absent, contain parallel progressions by fifths; as, for example, in fig. 981,

(Fig. 981. *i*.) (*k*.)

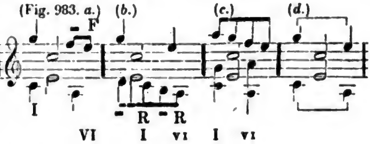


so far as we conceive the principal tone c̄ to stand in the place of the suspension d̄;—and so also in figs. 982—984,

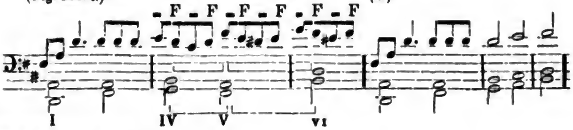
(Fig. 982.)



(Fig. 983. a.) (b.) (c.) (d.)

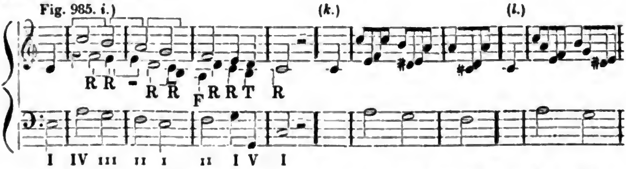


(Fig. 984. i.) (k.)



and also in fig. 985 *i*,

Fig. 985. i.) (k.) (l.)



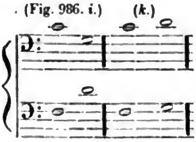
as likewise in *k* and *l*, where the concealed harpeggiate fifths in fig. 975, p. 726, are rendered still somewhat more imperceptible by tones foreign to the harmony.

(*e.*) *Parallelisms by fifths arising from the crossing of voices.*

§ 515.

Again, another species of improper parallels by fifths consists of those which are only concealed from the eye *by the skipping of one voice over another, by the crossing of voices,* while to the ear they are still equally obvious,—or, perhaps better expressed, by the movement of two voices, crossing each other, which impresses the ear as a parallelism of fifths, provided it [the ear] conceives the crossing voices *not* to cross each other The following example explains this:

(Fig. 986. i.) (k.)



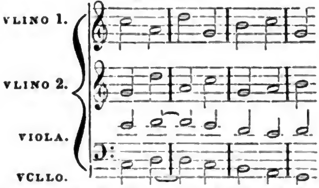
If the first voice here in *i* moves from c̄ to g, and the second from f to d̄, the case of course involves no parallel progression and consequently no parallelism by fifths. But if we consider what tones, what combinations of tones, the ear perceives, we shall find that they are none other than first [f c̄] and then [g d̄.] It is true, indeed, that one voice in this case gives the higher tone in the first chord and the lower tone in the second, while the other voice, vice versa, gives the lowest note in the first chord and then passes by a skip over the first voice to the highest note of the second chord; but it may easily happen that the ear does not perceive such a crossing of the voices, or at least takes no notice of it (§ 6) and, instead of truly following the thread of the voices as they cross each other, confounds them, perhaps, and consequently construes the case in such a manner as to make the same voice which gave the highest note c̄ in the first chord, also give the higher tone d̄ in the second chord, and so as to make the second voice, in like manner, give the two lower tones f and g;—and, by regarding the matter in this light, the ear would of course perceive and understand the said example as follows, and as it stands in *k:*

c̄ d̄
f g

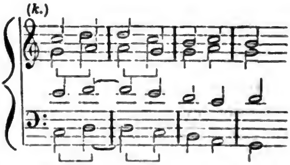
it would, consequently, understand the case as if two voices proceeded parallel to each other by fifths, which, to be sure, is not really the fact, but still it seems so to the ear, and, accordingly, the latter [the ear] conceives itself to be hearing parallel progressions by fifths, although, more accurately considered, none are properly present.

Kirnberger[*] cites a similar example, fig. 988 *i:*

(Fig. 988. *i.*)



(*k.*)



This passage, in case we disregard the crossing of the two upper voices, sounds most perfectly as if the second voice constantly proceeded parallel to the Base at the distance of a fifth, as is somewhat more prominently exhibited in *k*.

This passage will, therefore, sound as if it contained forbidden fifths, particularly if both upper voices, as is here the case, are executed by like instruments, for example, by two violins, and even perhaps every note struck by each. Certainly, in such a case, the ear has no reason for ascribing the highest note of the second chord to any other voice than the one which also gave the highest tone of the first chord: thus it will pay but little regard to the distinction, whether the first violin, which first gave the tone $\bar{\bar{c}}$, gives, in the second chord, the tone $\bar{a}$ of the upper staff, or the tone $\bar{\bar{d}}$ of the next staff below,—whether this $\bar{\bar{d}}$ is given by the same violin which gave the tone $\bar{c}$, or by the other violin. The ear will, therefore, in this case, easily perceive parallel progressions by fifths, although, according to the division of voices, there are really none present.

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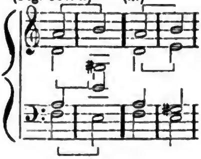
[*] in s. Kunst d. v. Satzes, I. B. S. 149.

It must not be overlooked in this example, moreover, that it is not on account of these fifths alone that the passage sounds ill, but (a thing which *Kirnberger* neglected to mention) that it sounds doubly and trebly ill also on the ground that, in addition to this parallelism by fifths, still other infelicities are involved in it, namely the so-called forbidden octaves, (with which we shall shortly became acquainted,) — and still farther also the trivial and insignificant harmonic successions: I—II—I—V—VI—V, or I—II—I—G: I—II—I. (Comp. § 250, *b*.)

The passage in fig 987 *i*, also, (a passage likewise borrowed from *Kirnberger*,*)

(Fig. 987. *i*.) (*k*.)



seems like a case of forbidden fifths, provided the ear, as may easily happen, confounds the threads of the crossing middle voices, as in *k*.

So also in the example fig. 52 *i*, p. 128, if we but conceive the course of the crossing voices to be absent, we can discover a parallelism of two consecutive fifths, as may be seen in *k*.

Now, whether and when the ear will, in such cases, construe the matter in the one way or in the other, depends chiefly upon the circumstances just mentioned—circumstances which are more minutely detailed in § 6 of the present work.

§ 516.

As, in the examples hitherto quoted, parallelisms by fifths exhibit themselves, if we conceive the crossing voices not to cross each other, so also may cases be conceived of where voices which in fact proceed *in an open parallelism of fifths to each other are so concealed by a third voice which crosses one of the former*, that the ear scarcely, if at all, perceives the consecutive fifths. Thus, for example, in fig. 989 *i*,

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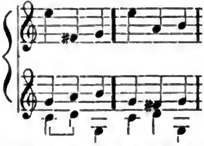
* am angef. O. S. 254.

(Fig. 989. *i.*) (*k.*)



the middle voice in itself runs parallel to the Base at the distance of a fifth; but the upper voice, which crosses the middle voice, gives the case the aspect of being as represented in *k*.

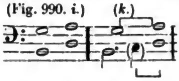
(*f.*) *Inserted fifths.*

§ 517.

Another case which theorists reckon into the class of concealed (or, as *Vogler* calls them, masked) parallelisms by fifths, is that in which two voices, *proceeding together, not in parallel, but still in direct movement, in one instance only form a fifth with each other;*—or, in other words, theorists reckon here, not merely, as heretofore observed, *two* fifths in direct movement, but even every *individual* fifth which occurs in direct motion.

They say, namely, that if the upper voice in fig. 990 *i*,

(Fig. 990. *i.*) (*k.*)



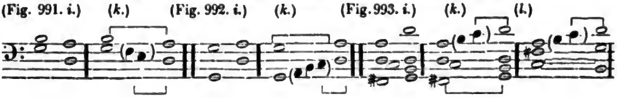
proceeds from g to a, while the under voice skips from B to d, this latter voice might, instead of *skipping* from B to d, proceed gradually, and not by a skip, but through the intermediate tone, and thus of course from B to c and thence to d, as in *k:* in such a case, the step from c to d, while the upper voice should proceed from g to a, would be a parallelism by fifths, to wit:

$$k.)\quad \overbrace{\begin{matrix} g & & a \\ B & c & d \end{matrix}}\quad$$

and now, inasmuch as a parallel progression by fifths would occur in the passage fig. 990 *i*, above, provided only it were otherwise than it is, namely as represented in *k*, so, such progressions as that in fig. 990 *i*, above, are reckoned among the concealed, or, to speak more correctly, the imagined parallelisms by fifths.

Such a contraband progression lies concealed in each of the following examples in *i*, as it may be seen unmasked in each instance in *k:*

(Fig. 991. *i.*) (*k.*) (Fig. 992. *i.*) (*k.*) (Fig. 993. *i.*) (*k.*) (*l.*)



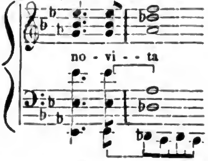
(Fig. 991.) b a
g f e d

(Fig. 992.) g a
G A B c d

(Fig. 993.) a b $\bar{c}$ $\bar{d}$
F♯ G

In the following passage also, from Mozart's Don Juan,

(Fig. 994.) MOZART'S DON JUAN.

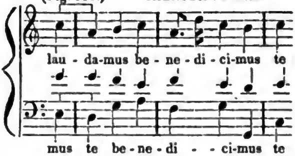


the brackets point out such a concealed parallel progression by fifths between the fourth voice and the Base,

$\bar{e}$♭ $\bar{d}$ $\bar{c}$ b♭ a♭
e♭ d♭

—as also in the following passage from the first chord to the second between the Soprano and the Base:

(Fig. 995.) CHERUBINI'S MASS.


lau - da-mus be - ne - di - ci-mus te
mus te be - ne - di - - ci-mus te

(Comp. §§ 245, 518, 520, and 538.)

I designate this species of improper or concealed parallelisms by fifths by the term *inserted fifths*, on the ground that these progressions are, as we see, only so far parallelisms by fifths, as we, in idea, *insert* or *interpolate* a tone in one of the two voices, (for instance, the tone c in fig. 990, the tones f and e in fig. 991, the tones A B and c in fig. 992, &c.)

I must farther observe, that the term *concealed* or *hidden fifths* is not unfrequently, in our books of instruction, applied exclusively to this one species of prohibited fifths by way of pre-eminence, while all the other varieties above mentioned are not treated at all.

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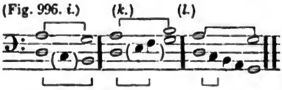
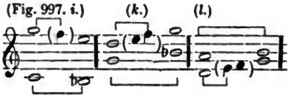
§ 518.

If, moreover, as is here the case, one will construe every direct step TO *a fifth* as a suspicious progression, he must also, in order to be consistent, do the same thing in relation to a direct movement FROM *a fifth*, as for example, in figs. 996 *i*, *k*, *l*, and 997 *i*, *k*, *l*:

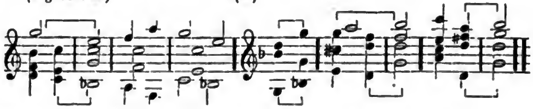
(Fig. 996. *i.*) (*k.*) (*l.*)



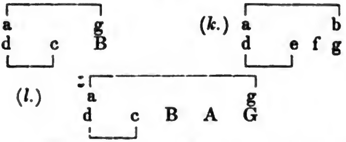
(Fig. 997. *i.*) (*k.*) (*l.*)



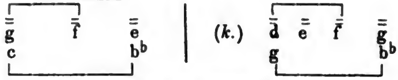
(Fig. 997. *m.*) (*n.*)



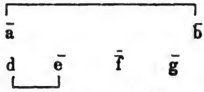
(Fg. 996 *i.*) (*k.*) (*l.*)



(Fig. 997 *i.*) (*k.*)



(*l.*)



(and *Schicht*, from whose *fundamental rules of harmony** I borrow fig. 997, is altogether more consistent than other writers, who have entirely overlooked this latter species of inserted fifths.)

Concealed fifths of this description may be detected by multitudes in the foregoing manner; in fig. 995, p. 733, for example, from the first to the second quarter-note of the first measure, between the outer voices, are found exactly the same species of fifths that were commented upon in fig. 997 *l*, above, and another case of the same kind occurs also from the last note but one to the last note, between the Base and middle voices.

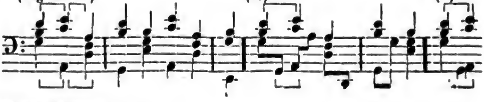
(*g.*) *Fifths in the contrary motion.*

§ 519.

Still another species of improper parallelism by fifths is that of the so called *fifths in the contrary motion.*

In fig. 998 *i*,

(Fig. 998. *i.*) (*k.*) (*l.*)



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* Grundregeln der Harmonie.

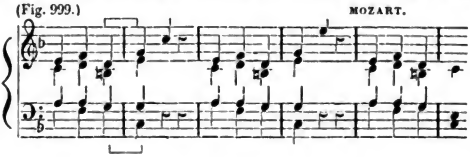
the upper voice moves from d̄ to ē, while the Base proceeds from g to A.— This is in itself, certainly, no parallelism by fifths; but since the tone g is but the copy of the tone G, this carriage of the Base does not differ materially from what it would be, if it proceeded from g to a, or from G to A, (say, as in *k* or *l*,) which progression, G — A, would form a parallelism of fifths with the upper voice d̄ — ē. In like manner, we may detect other fifths in the same example, which lie concealed in the contrary movement;

Fig. 998.) d̄ ē a d̄ b
g A d G e

and, considered in this point of view, this passage is little else than the above quoted fig. 978 *i*, p. 727.

The same species of fifths are found in the following passage fig. 999·

(Fig. 999.)

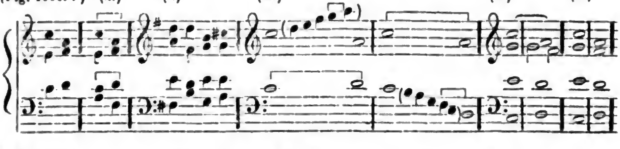


(*b.*) *Ear fifths.*

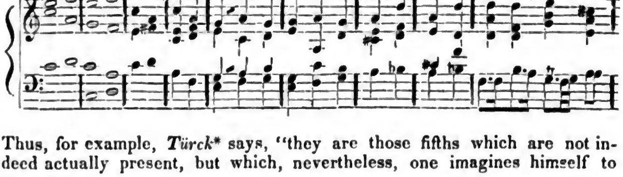
§ 520.

Still another species of concealed or imagined fifths is found mentioned in our books of instruction under the singular appellation of *ear-fifths*, though without any regular definition of them being given. — But if we advert to the examples to which authors apply this designation, we find that such cases are uniformly intended by it as is the one in fig. 1000 *i:*

(Fig. 1000. *i*)



(Fig. 1000. *p.*)



Thus, for example, *Türck** says, "they are those fifths which are not indeed actually present, but which, nevertheless, one imagines himself to hear,"—(a definition which applies without distinction to every species of concealed parallelisms by fifths ! —)

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* in s. Anweisung zum Generalbass, im Register, beim Worte, *Ohrenquinten.*

For examples, he refers to such cases as those in fig. 1000 *r* — *w*, p. 735. According to these examples, therefore, ear-fifths would be a particular species of inserted fifths in contrary movement, to wit:

(Fig. 1000 *m*)

$$\begin{array}{ccccccc} \bar{\bar{\bar{c}}} & \bar{\bar{d}} & \bar{\bar{e}} & \bar{\bar{f}} & \bar{\bar{g}} & \bar{\bar{a}} & \bar{a} \\ \bar{c} & & & & & & \bar{d} \end{array}$$

More on such fifths in a subsequent part of this work. (§ 538.)

(3.) *More extended Survey.*

§ 521.

We have thus far considered, with some measure of fullness, how different species of parallelisms by fifths may arise from the different ways of carrying two voices and from the more or less actually parallel position thence arising. But it will readily be perceived, that this classification of the various species of such progressions falls far short of exhausting the subject. For, we have, in what preceeds, uniformly had reference merely to the intervals lying between the two progressing voices, merely to the movement of the voices (and thus as it were have only embraced the dynamic ground of division,) but have not at the same time had any regard to the different possible harmonies and harmonic successions which form the basis of such progressions of voices, nor to the obviously most important distinction, involved therein, whether the movement by fifths takes place during the continuance of one and the same harmony, as in the above examples, figs. 955, 956, and 959, p. 723; or at the time of a harmonic step, and that too, either a harmonic step in the same scale, as in fig. 960 &c., p. 723, or a more or less, wholly or partially digressive step, as in fig. 953 &c., p. 723, and, again, indeed, of what harmony, of what more or less nearly related Key, and from what interval of this or that harmony to what interval of what following harmony, under what more or less favorable circumstances, or under what more or fewer concurring combinations of these or those of all the circumstances just adverted to, or of others, &c; (comp. remark on § 99.) Indeed, a distinct classification might, again, with propriety, have been predicated upon the consideration, whether the progression by fifths is made upwards or downwards, gradually or by skips, (which, however, would also be a mere dynamic ground of distinction;) etc.

Contemplating the field in this point of view, one readily sees, that if we would classify separately all the various ways in which parallel progressions by fifths may occur, according to the above and still other grounds of distinction, we should not very soon arrive at the end of our labors.

I here again find myself compelled to limit my treatment of the subject to the classifications thus far exhibited, and merely to hint at the great extent of the field, without being able even to measure it minutely, and still less to bestow upon it a full examination.

(B.) MERITS OF THE PARALLEL PROGRESSIONS OF TWO VOICES BY FIFTHS.

§ 522.

After having thus far (from § 506 to the present place) taken a survey of the different species of actual, and imagined or concealed, parallelisms by fifths, we now come, in the natural order of topics, to the consideration of their various merits.

On this point there exists a great contrariety between the old musicians and the musical artists of the present day. The former avoided everything in the shape of a parallelism by fifths, with the most assiduous care, and shuddered and had the ear-ache, the moment they could anywhere discover even the remotest shadow of a parallel progression by fifths.—The latter, on the contrary, lifting up their heads with a buoyant spirit of liberty and a dignified contempt of antiquated pedantic prejudices, reject and condemn all the old prohibitions of parallelisms by fifths, as pedantic trash and useless scholastic lore.

If we consider this subject in a sufficiently liberal point of view, we shall see, that, in this case also, the unconditional prohibition, on the one hand, is as incorrect and ill founded, as is the unconditional contempt of it, on the other.

The multitudinous variety of these parallels and the numerous ways in which they may occur, each of which is so essentially different from the others, and which, on account of their extreme multiplicity, we have not been able fully to enumerate, and much less, circumstantially to examine (§ 521,)—even this essential diversity of the innumerable possible cases, is sufficient proof of itself, that this subject, again, does not admit of being dispatched either by universal prohibitions, or by a universal renunciation of them. Every one whose ear is not entirely uncultivated, will perceive, on reviewing the various examples thus far referred to, that many of them really sound in the highest degree disagreeably, while many others do *not* sound ill at all; and that thus both parties—as well the old ultras as the modern liberals, each in his own way, are in error: and the chief cause of this error is obviously the fact that they all, contemplating the matter in a too limited point of view, do not survey the entire extent of the subject upon which they undertake to decide, and hence they fancy themselves to have found a principle of universal application, as soon as they ascertain that it fits the limited scrap of the field which they may happen to have before their eyes. (Comp. remark on § 99.)

Far as we would keep ourselves from pronouncing such a universal decision, productive only of partial and limited views, still, on the other hand, we find it equally impossible to consider every branch of this subject separately, and thus to exhaust the field. Here again, therefore, we must, in the very nature of the case, satisfy ourselves with giving mere hints, but these shall at least have the merit of distinguishing themselves from the dogmas heretofore laid down, by the fact that they are not proffered under the misguiding assurance of their being universal precepts.

With these limitations, then, we subjoin the following remarks.

(1.) *Fundamental principle.*

§ 523.

It is entirely true, that the parallel progression of two voices by fifths is frequently, and, indeed, usually, disagreeble and repulsive to the ear, as is very perceptibly shown, by many at least of the foregoing examples.

The disagreeable effect of such a progression, however, is realized only in cases where the ear can *clearly and distinctly recognize and perceive* such progressions. The more perceptibly and distinctly the parallel progression by fifths impresses itself upon the ear, the more sensibly is the infelicity usually produced; whereas, the more concealed, the less perceptible the consecutive fifths are, the less is the annoyance which is experienced therefrom.

This principle, if applied to the different ways in which parallelisms by fifths mav occur, leads to the following results.

(2.) *Deductions from the foregoing principle.*

(*a.*) *Fifths in passages having several voices.*

§ 524.

In the first place, it follows from the principle above stated, that parallelisms of fifths are less perceptible and consequently less repulsive in *passages having several voices*, than in those which have fewer; because, in the former case, the ear cannot well follow so definitely the progression of each individual voice, (§ 28), and, on this account, the parallel movement of two voices in fifths the more easily escapes its attention. This circumstance in some measure excuses and justifies the above-mentioned example in fig. 937 *i* p. 720, (comp, §§ 507 and 508.) — It is for the same reason, moreover, that the five-voiced passage in fig. 949, p. 722, does not sound ill.—The same is true also of fig. 994, p. 733; (comp. §§ 517 and 525.)

(*b.*) *Fifths in principal and in secondary voices.*

§ 525.

A second result of the principle above established, is, that parallelisms by fifths are particularly offensive in cases where they occur in *outer voices*, or in two voices which are by any other means rendered prominent above the others (§ 8,) as, e. g. in fig. 933 *i* and *l*, p. 719. The case becomes somewhat less disagreeable when only one voice is an outer or principal voice, as in *k* and *ll*, —and is the least so of all, when these parallels occur only between middle or merely accompanying voices, as in fig 934, p. 720, (comp. § 506.)

It is not intended here to say, that all parallel progressions by fifths which do not occur between principal voices are simply on that account free from ill effect, (the contrary of which is proved by fig. 933 *k* and *ll*;—but merely that those consecutive fifths which are formed exclusively by middle or secondary voices are *less* offensive, and, if still other favorable and meliorating circumstances concur, may sometimes become by such palliative means entirely free from fault and of perfectly good effect; as is the case, for example, in fig. 994, p. 733. (Comp. § § 517 and 524.) — The same is true of fig. 943. p. 721.

(*c.*) *Fifths by the doubling of voices.*

§ 526.

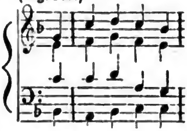
For the reason already mentioned in the foregoing section, those parallelisms by fifths do not sound perceptibly ill which arise from the mere doubling of voices in a higher or a lower octave, between one voice and the duplicate of the other (§ 15.) Thus, e. g. the passage in fig. 965 *i* and *k*, p. 725 does not sound ill at all, even though the second voice runs parallel to the fourth in open fifths; for, the second voice is nothing else than a mere duplicate of the fifth in a higher octave, (as, indeed, all the three higher voices together are nothing else than duplicates of the three lower, or, vice versa, the lower voices may be regarded as duplicates of the upper, and accordingly, in either case, either all three upper voices, or all three lower voices are mere *secondary voices.*) Hence, consecutive fifths of *this* species, particularly in full instrumental compositions are unhesitatingly employed every day.

We will, likewise, in the proper place, make some mention also of the parallel progressions by octaves which occur in the same example.

§ 527.

What has been said in the foregoing section applies only in cases where the voice is most positively and decidedly a mere duplicate of another, and, indeed, in the example quoted, namely fig. 965 *i* and *k*, p. 725, chiefly because here *all* the voices, throughout, are doubled in the octave. When this is *not*, to the full extent, so decidedly the case, as, for example, in fig. 966,

(Fig. 966.)



the parallel progressions by fifths between the first voice and the second are more foreign and repulsive. The same thing would be perceived in fig. 965, p. 725, if, say, the first upper voice, or the first and third, were absent.

(*d.*) *Fifths between harmonic and non-harmonic tones.*

§ 528.

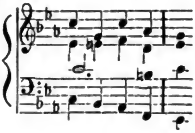
It may also be considered as a result of the above mentioned principle, that the parallelisms by fifths which occur between harmonic tones and tones foreign to the harmony, as in fig. 940, p. 721, or as in figs. 941—945. pp. 721 & 722, sound less disagreeably, than the same parallels between exclusively harmonic tones, as in fig. 933 p. 719, &c. That is to say, it would seem that the ear does not so distinctly and definitely recognize parallels which are made of so dissimilar elements.

Particularly, a mere *short* transition-tone which falls into a parallelism with a harmonic tone at the distance of a fifth, is not usually offensive to the ear, as e, g, in figs. 940, 941, 943, p. 721. In these examples, the ear seems not to attend to these non-harmonic, transient and, consequently, in every respect insignificant tones, and seems to regard them as not being present, and to view the case as if the Base voice in fig. 940 *i*, p. 721, had a pointed half-note e and proceeded thence immediately to g, or as if the upper voice in fig. 941, p. 721, had four quarter notes c̄, or even a whole-note, instead of the eighth-notes, or as if the middle voice in fig. 943 p. 721, proceeded from c̄ to d̄, &c.

(*e.*) *Like and unlike fifths*

§ 529.

It may also be regarded as in some measure a result of the so often quoted fundamental principle, that two fifths *in not strictly parallel movement*, as e, g, in the following passage,



or as in figs. 958 *k* and 963 *i*, *k*, *l*, pp. 723 & 724, often sound less ill than exclusively strict parallels by fifths: because, namely, such a movement is in fact less parallel than a movement which is strictly so.

On this point our theorists are accustomed to lay down, in particular, the following rule, to wit: a small fifth after a large one is more allowable, than the reverse, namely a large fifth after a small one; thus, for example, the first of the following forms is preferable to the other:

g f f g
c B rather than B c

But, in laying down such universal rules, they have, as may be seen by the examples quoted from them, only a single case before them, namely the freely admitted individual fact that fig. 958 *i* sounds altogether worse than fig. 958 *k*, p. 723.—But the ground of this fact lies mainly in the circumstance that the former example contains also at the same time a comparatively unnatural progression of the fundamental seventh c̄, and that precisely such fifths as those in figs. 958 *k* and 963, pp. 723 & 724, in which the one voice descends gradually from the fifth degree of the scale to the fourth, while the other goes down from the tonic note to the seventh degree of the next lower octave, do not make a preceptibly unfavorable impression upon the ear.—The fact that not every succession of a small fifth to a large one sounds equally well, is proved by the progression from the first to the second chord in fig. 957, p. 723; as also, on the contrary, figs. 960 and 961, pp. 723, show, that the opposite species of parallelisms by fifths is not always of ill effect. (Comp. remark on § 99.)

(*f.*) *Concealed, improper fifths.* (§ 509.)

§ 530.

One will, moreover, readily infer from the same principle, that, in general, all those fifths which we have become acquainted with under the name of *concealed* or *imagined* fifths are, in the general, less offensive than open and actual fifths, and that they are always the more tolerable and the less prejudicial, the more they are obscured and concealed,—but, on the contrary, the more questionable in their effect, the more they approximate the *actual* parallelisms by fifths and the more deceptive as such they may appear to the ear.

We will endeavor, for the sake of a more particular exhibition of this subject, to make an application of the position just assumed, to the different species of concealed fifths.

§ 531.

(a.) Interrupted by pauses. (§ 510.)

In the first place, *parallel progressions by fifths which are interrupted by rests*, and which, accordingly, appear as such only by conceiving the rests to be absent, will not, on account of these interrupting pauses, appear so definitely and strikingly to be parallelisms by fifths, as they would if they proceeded in an unbroken series; and this effect will be produced in a greater degree, according as the interruption by rests is the more considerable, and the succession is thus rendered the less immediate.

For this reason, in fig. 967, p. 725, for example, especially if the hold be continued rather long, the ear will scarcely be able to perceive the fifths, — and still less the fifths which occur between the first and the middle voices of fig. 968, p. 725. Those which occur in fig. 964, p. 725, especially towards the end of the example, separated as they are only by less considerable pauses, would, it is true, be perceived. — (The example in fig. 965 *i*, p. 725, needs no vindication by the small rests, but has already been vindicated in § 526, and could not, even if the pauses were not present, as, for example, in *k*, be called a case of forbidden progression by fifths.)

§ 532.

(b.) Harpeggiate fifths. (§ 511.)

For a like reason also, those parallel progressions by fifths which appear as such only in consequence of so carrying a voice as to make it represent *harpeggiately* two voices, as in fig. 969 *i*, *k*, *l*, p. 725, are not ordinarily so offensive as an actual parallelism of fifths between two real voices. One can, it is true, conceive to himself *two* voices in *i* running parallel to each other in fifths, as in *k* and *l*; but still these are not two *actual* voices, but, so to speak, only an imagined two voices, and hence *such* a parallelism in fifths is not entirely so striking and tangible as would be that of two real voices running parallel to each other by fifths. *These* Progressions by fifths are of course offensive to the ear only when the movement of the harpeggiate voice appears very definitely and decidedly as a harpeggiate representation of two voices proceeding parallel to each other by fifths;— and, on the contrary, such a carriage of a voice is much less offensive when the voice appears to the ear less as a harpeggiate expression of two voices, than as only a mere melody.—Thus, for example, fig. 974, *i*, p. 726, is certainly quite unexceptionable, since, as every one perceives, the ear is more inclined to follow the thread of the melody of the upper voice as the melody of a single voice, than to take it as a harpeggiate representation of three voices running parallel to one another, as in *k*.—So also fig. 976 *i*, p. 726, does not sound at all as if it contained parallel progressions by fifths; but in *l*, on the contrary, one distinctly feels the harpeggiate character of the progression and consequently the parallelism by fifths.

In like manner, those *parallels in fifths which cease to be such whenever the passage is regarded as a harpeggiate progression* (§ 512,) must always be so much the less prejudicial, as the passage appears the more definitely to be a harpeggiate progression. Thus, for example, the passage in fig. 977 *m*, p. 727, is less exceptionable, than the one in *i*.

§ 533.

(c.) Accent fifths. (§ 513.)

Those parallel progressions by fifths which one as it were imagines to exist, only because he conceives none but *the specially emphasised notes* to be present, leaving the others all out of the account, as if having no existence in the piece,—are likewise perceptibly repulsive only when such particularly accented notes are rendered *very perceptibly* prominent, and the other tones are thrown very much into the shade. Therefore, it was remarked in § 513 above referred to, that, in fig. 971 *k*, p. 726, the progression from the second to the third quarter-note sounds more as if it involved prohibited fifths, than it does in *i*;—and, for a like reason, the hidden consecutive fifths are more perceptible in fig. 979 *k*, p. 728, than they are in *i*.

§ 534.

(d.) Fifths concealed by transition-tones. (§ 514.)

Those parallels by fifths, moreover, which are masked by *inserted transition-tones* and are as it were bent out of the truly parallel course (§ 514,) are always less offensive than open parallels. Consequently, fig. 981, p. 728, is always less repulsive, than fig. 938, p. 720;—fig. 984 *i*, p. 729, less than *k*,—and fig. 985, p. 729, less than fig. 975 p. 726

§ 535.

(e.) Fifths by the crossing of voices. (§§ 515 & 516.)

For the same reason, also, those parallelisms by fifths which appear to be such only in consequence of the fact that one does not observe the *cross-*

ing of two voices and confounds their thread (§ 515,) are perceptibly repulsive only in cases where the ear can easily confound the threads of the crossing voices. On the other hand, so soon as the threads of the crossing voices render themselves sufficiently prominent and distinct, those successions which one can imagine to be parallel progressions by fifths only when he apprehends the crossing voices as not crossing each other, cease to involve any perceptible ill sounding parallelisms by fifths. Thus, for example, the passage in fig. 987 *i*, p. 731, although it exhibits parallel progressions in fifths, provided one considers it merely according to the notes, as in *k*, without any regard to the threads of the voices, still is not to be regarded as a faulty and ill sounding parallelism by fifths. The same may be said of the passage in fig. 52 *i*, p. 128. (§ 5.)

And, on the contrary, fifths which, like those, for example, in fig. 989 *i*, p. 732, are disguised by the crossing of one voice over another and which accordingly are never free from parallelisms by fifths except when one imagines the voices *not* to cross each other (§ 516,) but which become perceptibly prominent as soon as one observes the crossing of voices,—these fifths, I say, are, on the contrary, so much the more striking and perceptible, the more definite and distinct the threads of the voices which cross each other are made, and the more perceptible the crossing of the voices becomes. Consequently, in fig. 989 *i*, p. 732, if the upper voice were to be executed, say, by a violin, and the two under voices by wind instruments, the fifths between the Base and the middle voice would become very perceptible; but far less so, if, say, the two upper voices were to be performed on the pianoforte, in which case one would far sooner perceive the passage as it is in *k*.

§ 536.

(f.) Inserted fifths. (§ 517.)

Mere *inserted fifths* (§ 517,) moreover, it is easy to understand, do not sound so ill as actual fifths,—for the very natural reason that they do not in fact really constitue parallelisms by fifths, and, after all, the parallelism of fifths in such progressions lies wholly in the imagination. Hence it is indeed true, that even such fifths, though in a measure feigned and unreal, yet, often sound really ill,—as, for example, in fig. 993 *i*, p. 732, where they occur in the outer voices (not in a middle voice, as in *l*,)—as also in fig. 995, p. 733.—But it is equally certain that a sound ear can find nothing objectionable in such passages as occur in figs. 990 *i*, 991 *i*, 992 *i*, 993 *l*, and 994, pp. 732 & 733, or even in figs. 996 and 997, p. 734; and it is unfortunate, (for the sake of the consistency commended in § 518,) that *Schicht** considers himself under necessity of designating such progressions as those in fig. 997 *i*, *k*, *l*, p. 734, by the terms "*not allowed*", "*faulty*", and "*not good.*"

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* in Seinem § 9.

REMARK.

A striking contrariety, again, generally prevails among our theorists on the question of the admissibility or inadmissibility of inserted fifths,—a contrariety which doubtless arises again from the fact that the admissibility or faultiness which each individual may have discovered in a single case or in a few cases is at once rashly made the basis of a rule for all cases. (Comp. remark on § 99.)

Vogler,* for example, allows these concealed fifths without the slightest hesitation.—*Henry Montan Berton*,† on the contrary, in the most determined manner, forbids the progressions which occur in figs. 991 and 992, p. 732, as concealed progressions by fifths,—while he, again, politely (*poliment*) approves of such cases as the following

$$\begin{matrix}\bar{\bar{c}} & \bar{\bar{b}} \\ \bar{a} & \bar{g}\sharp \\ f & e\end{matrix}$$

"by licence" ("*par licence*"—"with your permission, according to your good pleasure") and indeed as "a licence which it is necessary to permit whenever a good effect will justify it" ("*licence qu'il ne faut se permettre que lors qu'un grand effet peut la justifier.*") Thus we here learn, that there is a rule of beauty whose violation may be of finer effect than its observance.—He should also have told his disciples, *when* such a violation of the rule produces a "fine effect" (*grand effet.*—)

§ 537.

(g.) Fifths by contrary movement. (§ 519.)

Likewise, for the reason mentioned in § 523, *fifths in the contrary movement* (§ 519) are not usually so offensive as they are in the direct and actually parallel movement,—and sometimes indeed they are entirely without fault. Thus, for example, the passage from *Figaro* (Com. § 519) in fig. 999, p. 735, has never been suspected to sound ill by any body, although a really sharp-sighted hunter of consecutive fifths might, perhaps, in addition to the fifths of the contrary movement, between the upper voice and the Base,

$$\begin{matrix}\bar{d} & \bar{g} \\ g & c\end{matrix}$$

easily descry also concealed fifths between the first and the third voices, from the second to the third chord,

$$\begin{matrix}\bar{f} & \bar{e} & \bar{d} \\ a & & g\end{matrix}$$

and also a couple more of fifths in the contrary movement between the second and the third measures.

$$\begin{matrix}\bar{g} & \bar{\bar{c}} & | & \bar{e} \\ c & & | & a\end{matrix}$$

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* in seiner Tonwissenschaft und Tonsetzkunst, S. 65, § 55 der Tonsetzkunst.

† in his Traité.

§ 538.

(f.) Ear fifths. (§ 520.)

As it respects the so called *ear fifths* (§ 520,) it is not to be denied, that the passage in fig. 1000, p. 735, really sounds ill, (and we have already remarked in § 245, that the harmonic succession I—II does not produce a good effect in such a position;)—but to endeavor to find the cause of this fact in a masked parallelism by fifths,—fig. 1000 *m*, p. 735,—

$$
\begin{array}{cccccccccccccccccccc}
\bar{\bar{c}} & \bar{\bar{d}} & \bar{\bar{e}} & \bar{\bar{f}} & \bar{\bar{g}} & \bar{\bar{a}} & \bar{a} & & \bar{\bar{c}} & \bar{b} & \bar{a} & \bar{\bar{a}} & & \bar{\bar{c}} & & & & & & \bar{a} \\
\bar{c} & & & & & & \bar{d} & \text{or} & \bar{c} & & & \bar{d} & \text{or} & \bar{c} & b & a & g & f & e & d
\end{array}
$$

is to drive the furious persecution against every thing that has the name of fifths, too far. For, as the above representations show, one must distort the passage in fig. 1000 *i*, p. 735, very much indeed, before he can make it appear as a parallelism of fifths.

If it be insisted upon that a reason shall be assigned, why the harmonic succession I—II sounds somewhat disagreeably only in just such a position as that in fig 1000 *i* p. 735, I should prefer to seek such a reason, say, in the fact, that the two outer voices are not here carried in such a manner as to form, by themselves alone, without the middle voice, a good piece of music (comp. § 10:) because, if the two outer voices only were present, the third would be wanting in the second harmony (§ 73.) Therefore, the passage in fig. 1000 *i*, cannot for this reason, sound so well as that in *p*, p. 735, where, even if the middle voice were absent, still the third would not be wanting in the second harmony. In like manner, one will find it difficult also to condemn the passage in fig. 1000 *k*, p. 735, where the fundamental third of the harmony II is heard in the Base.

The above named conjectural cause is, moreover, still farther strengthened by the fact that fig. 1000 *n*, sounds obviously better than *o*. That is, in *m* the second voice attracts particular attention to itself, on account of the suspension; so that in this case the third f is by no means heard in a very insignificant secondary voice, but in a middle voice which at the present moment attracts the attention of the ear particularly to itself, and which accordingly is not a mere insignificant secondary voice.

My presumed explanation seems still farther to be strengthend by the fact that the infelicitous character which pertains to the passage in *i*, is not to be found in *q*, p. 735. That is to say, the second harmony here is a dominant harmony, and in *this* it is the less necessary to place the fundamental third in a principal voice, inasmuch as the fundamental third is by no means indispensable in *this* harmony, but may, without impropriety, be wholly omitted. (§ 74.)

These different considerations may, at least *in some measure*, serve to explain the matter;—although I very freely acknowledge, that this explanation is by no means completely satisfactory.

(*g.*) *Closing Remark.* (§ 521.)

§ 539.

In addition to the different circumstances adverted to, from § 524 to the present place, still a multitude of others might be enumerated upon which the admissibility or prohibition of a parallelism by fifths may depend.

Thus it may be said in general, that the ear sometimes fails to receive a disagreeable impression from such parallels simply because its attention is directed to something else and thus is as it were diverted from the parallel movement of the voices. This is particularly the case sometimes, in *digressive harmonic successions.* Thus, for example, the reason why the parallelism of two small fifths in fig. 953, p. 723, does not sound ill, lies perhaps chiefly in the fact that the attention of the ear is diverted from following the thread of the voices by the digressive modulation and is turned more to following the thread of the modulation.—

A favorable effect also seems to be produced by the digressive modulation in figs. 949, 950, 951, 954, and 997 *m*, *n*, &c. pp. 722, 723, 734.

We might even say, perhaps, that, in figs. 956 and 962, pp. 723 & 724, the simultaneous occurrence of three tones foreign to the harmony in a mass, so engrosses the ear that it forgets to bestow any attention upon the parallel movement.

All these, and still many other circumstances, which it would be tedious fully to enumerate, may contribute to mitigate the ill effect of parallel progressions by fifths; and this is obviously so much more the case, the more these palliative circumstances concur; so that, in fact, many parallels cannot be considered as in the least ill in their effect, as, for example, in figs. 943, 960, 961, 965, 968, 985, 999, pp. 723, 725, 729, 735, and others which it would be superfluous here to mention.

Whether, and under what circumstances, a parallelism by fifths may be considered as *sufficiently palliated and free from objection*, cannot, in the nature of the case, be very minutely and accurately defined, and the final decision must, after all, be submitted to the test of a cultivated musical ear.

Upon the whole, I would advise every composer, in doubtful cases, *always to avoid a parallel progression by fifths in preference to admitting it;* partly because, even if it does not sound repulsively to *his own* ear, on his trying it, perhaps, on the piano-forte, it possibly may sound so to another ear under different circumstances,—and partly also, because he always at least exposes himself to the criticism of many affected, fastidious pedants, even by the least exceptionable parallel progressions by fifths;—which thing, it is preferable, as far as possible, to avoid.

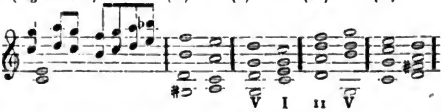
REMARK.

Musical authors have also felt obliged to assign a reason *why* parallelisms by fifths sound ill, and, in doing it, they have fallen into some of the strangest whims. (Comp. remark on § 99.)

There are some, for example, who would derive the cause from the favorite doctrine of consonances and dissonances, and indeed particularly from perfect and imperfect consonances. A fifth, they say, is a perfect consonance, and two fifths, two perfect consonances in immediate succession, are *too excessively* consonant, involve too much natural agreeableness of sound, and, therefore, sound *ill!. . . !*—

Others teach thus: (*a*) two fifths in immediate succession always point to two three-fold chords; (?—See figs. 948, 953, and 1001 *i*, *k*,

(Fig. 1001 i.) (*k*.) (*l*.) (*m*.) (*n*.)

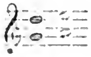


(β.) two different three-fold chords point to two different keys; (?—Fig. 1001 *l*, *m*, above —and (γ.) *therefore* (?—Pray! may not two Keys, then, follow each other ? Fig. 1001 *n*, above,) two fifths in immediate succession sound ill.—This is what the gentlemen call a demonstration of the reason why consecutive fifths sound amiss!

Under ordinary circumstances, it would be incredible, that a man should presume to proffer demonstrations of *such* a character in theoretical works of instructions, for pure coin! But, that it is in fact done, and even in the most modern theories, as well as in others, may be seen, for example, from *the Elements of Harmony** by Mr. chapel master, *Frederick Schneider*, (previous to the publication of the first edition of the third volume of my theory †) Here it is,—page 52, § 146.‡

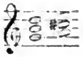
"If one hears two tones which stand at the distance of a large fifth from each other, he will involuntarily be led to construe this connection of tones" (*sic*) "as a threefold harmony of the first degree of a major Key. The large third, which is wanting, is supplied by the ear, to wit:

(*o*.)



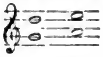
sounds to us like

(*p*.)



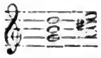
This passage, as one perceives, is synonymous with the one above selected in (*a*.), and here also the very first thought which presents itself, is, that the entire premises are strikingly untrue In the first place, as is clearly shown by the foregoing examples, there is not a word of truth in the statement that two tones at the distance of a fifth from each other always point to a three-fold chord, and that two successive fifths always point to two successive three-fold chords. It is untrue, in particular, that the harmonic combinations referred to, always indicate *two large* three-fold chords. Why not two small? e g. II—III in *F*-major,—or a large and a small ? e. g. *C:* V—VI, or *G:* I—II,—or *d:* IV—V, &c.

(*o*.)



But we will assume even, that two large three-fold chords are always indicated by two such fifths (which is by no means true,) yet it is still farther false, that two successive three-fold harmonies always impress the ear as being both tonic three-fold chords, as Is; since, for example, the harmonic succession 𝕲—𝕬 may be, at one time, *D:* IV—V, at another, *G:* I—*D:* V. at another *C:* V—*d:* V, &c., but will least frequently of all be *G:* I—*A:* I!

(*p*.)



But even if we assume this to be true, and also let it pass as true, that, in the examples referred to, the ear now directly perceives the harmonic succession *G:* I—*A:* I,—also that this harmonic succession is faulty, and that *therefore* the parallelism by fifths sounds ill,—still, even all this being taken for granted, it would follow, that in the subjoined example *q*, the parallelism by fifths does not sound ill, since the ear does not, in this case, supply *the large third.*

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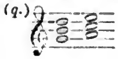
* Elementarbuch der Harmonie.

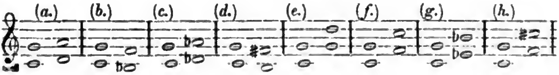
† The reference here is to a portion of the author's work lying between § 312 and § 467, this portion constituting the 3d volume of the work as originally published. *Tr.*

‡ Seite 52 im § 146.



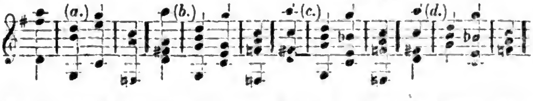
From the foregoing examination of the fundamental principles of *Mr. Schneider's* demonstration it is seen, that an edifice based on *such* a foundation must easily fall to ruin of its own accord, without the necessity of making any onset upon it. It is, namely, farther said, in "§ 147."

"Two consecutive fifths may occur in the direct movement either gradually or by skips."



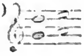
"Now if such a fifth-step takes place gradually, as in *a*, *b*, *c*, *d*, the sudden digression into another Key, not standing in a sufficiently near alliance to the first, produces a repulsive impression upon the ear; on this account, the consecutive fifths in *c* & *d* are still more harsh, because the Keys whose fundamental tones one imagines himself to hear, stand in a still more remote grade of relationship, than they do in *a* and *b*."—(Thus *Mr. Schneider*, here again perfectly agreeing with the position assumed above at (β.), supposes the above harmonic combinations to be exclusively tonic three-fold chords, and thus that in (*a*) there is a harmonic step from *C*-major to *D*-major,—in (*b.*), from *C* to *B*♭,—in (*c.*), from *C* to *D*♭, &c! and, in coincidence with the above position (γ.), he also farther assumes, that such digressions are forbidden digressions, and *therefore* that the parallel progressions by fifths are of ill effect!—) "The skipping successions of fifths in (*e.*) and (*f.*) are altogether less disagreeable to the ear, inasmuch as the Keys of which one conceives himself to hear the fundamental tones" (tonic harmonies) "stand in the nearest grade of relationship;"—(?)—"but not so the fifths in (*g.*) and (*h.*)"—(Now the whole thing depends upon circumstances, and hence, how such examples sound in the present case, entirely without the third, and out of all connection, is of no manner of importance as it respects the cause of the faultiness of their progressions.)—But such equal skips of chords (we assume, namely, that the ear takes all these fifths to be three-fold chords,)"—(and therein lies the so oft-repeated great mistake!)—"are also, according to the remark in § 143, as much as possible to be avoided; consequently, it is easy to see, why the fifths in (*e.*) and (*f.*) should be avoided."—In the remark referred to is found only: "Such a like progression of all the voices together upward or downward always exhibits also an air of stiffness and awkwardness.")—

Finally, according to § 150, a proof that the causes of the faultiness of parallel progressions by fifths which [causes] are adduced in § 147, are not only the *true*, but even the "only ones," is supposed to lie in the fact that the following fig. (*a.*)

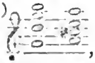
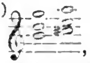


sounds badly, but not fig. (*b.*),—and fig. (*c.*) still better.—*Such* an argument, (not to mention, for brevity's sake, many others,) needs no refutation, for the very good reason that in fact one of the examples sounds as miserably as the other, though fig. (*a.*) may, perhaps, be a little more repulsive on account of its committing an offence against the principles exhibited in our § 339. See also §§ 524 and 539.

(o.)



It would be easy, in few words, to point out a multitude of other incongruities to which the afore-named mode of explanation would, if adopted, necessarily lead; as, for instance, that if one were to assume the cause of the ill effect of the following example (*o.*) to lie in the succession of the two three-fold harmonies 𝔊 and 𝔄, whether that succession be ideal or actual, then of course a like ill effect would exhibit itself also in

(*r.*)  or (*s.*) 

that the whole demonstration, in general, even if its assumptions were materially correct, would prove a great deal too much, and, in doing so, would fail altogether to prove what it is intended to prove; for, on the one hand, it admits of the inference that every succession of two harmonic combinations, in the first of which occur, for example, the tones $\bar{g}$ and $\bar{\bar{d}}$, and in the second the tones $\bar{a}$ and $\bar{\bar{e}}$, would be faulty, and accordingly, the above fig. (*r*) also would be a faulty progression by fifths—; while, on the other hand, it assigns no cause whatever, why two such harmonic combinations sound ill only when the two fifths follow each other in the direct or parallel movement, which happens to be just the thing and the only thing to be proved,—&c., &c. — ! !

It is here again perceived, to what it leads, if one feels himself obliged always to assume the air of knowing the cause of everything, even if he really knows nothing at all about it.

Moreover, as it respects the phantom, called "*harmonic skip*" ["*Harmonieensprung*"], which, as we have heard, is likewise employed as an ingredient [*ingrediens*] for demonstrating the cause of the prohibition of consecutive fifths, (Comp. *Türck's* Guide to Thorough Base*. § 55, remark,) —it would, after what has been said in remark on § 496, be an idle waste of time to squander another word upon such unmeaning gibberish.

(C) MEANS OF AVOIDING PARALLELISMS BY FIFTHS.

§ 540.

In addition to all that has thus far been said, it still remains to us now to give some hints upon the method of *avoiding* disagreeable parallel progressions by fifths. (See figs. 933—1001, pp. 719—747.).

This can most easily be done, for the most part, *by mutually inverting the two voices which run parallel to each other*, thus converting the upper voice into the under, and vice versa. By this means the parallels by fifths are changed into parallels by fourths, which latter are usually less disagreeable in their effect than the former. Thus we can remove the *two-fold* parallelism of fifths in fig. 937 *i*, p. 720, for example, by giving the harmony such a position as is found in *k*.—In like manner we can, in fig. 939, p. 721, invert merely the two upper voices, as in *k*.—So likewise the fifths in fig. 933 *i*, p. 719, at least in part, admit of being changed into fourths as in *m*.—The passage in fig. 948, p. 722, would not admit of being improved in this way, as is apparent from *k*, for it would then be as in *l*. (§ 503.) Nor would the passage in fig. 946, p. 722, sound much better by having its fifths changed into fourths, as in fig. 947, p. 722. Fig, 962, p. 724, on the contrary, would always be less exceptionable in the position which it has in *k*, than in that which is found in *i*.

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* Anweisung z. Generalb.

§ 541.

Another means of avoiding parallelisms of fifths consists in *entirely changing the course of the one or the other of the two voices.* Thus, the faulty passage exhibited in fig. 933 *i*, p. 719, would admit of being materially improved by altering the two under voices, say, as in *m*,—or the upper voices as in *o*,—or even as in *p* and *q*, where entirely different harmonies incidentally appear.

In like manner, such parallelisms by fifths as occur in fig. 937 *i*, p. 720, may be avoided by altering the carriage of one voice, as in *m*, or *n*, &c.

In a similar way we can remove the parallelism of fifths in fig 942 *i*, p. 721, so far as we find them repulsive, by altering the passage as in *k*, *l*, or *m*.

It must not, moreover, be overlooked, that in the examples thus improved in figs. 937 *m* &c., and 942 *m*, pp. 720 & 721, at least *concealed* fifths may always be traced out,—which, however, are not here of ill effect.

§ 542.

If we either cannot or will not apply the expedients which have been mentioned in the foregoing sections, we must content ourselves with merely *concealing or alleviating as much as possible the parallel progressions of fifths*, that is, with removing them as much as possible from the attention of the ear and with changing the *open fifths, where it can be done, into concealed.* A sufficient guide to this is furnished by §§ 525, 530—537, and hence it is now necessary only to quote a few examples.

It is evident from what has been said in § 525, that the comparatively ill sounding passage in fig. 993 *i*, p. 732, admits of being materially improved by transferring the concealed fifths from their situation between the two outer voices to one involving at least *one* of the less conspicuous *middle* or otherwise *secondary* voices, and thereby, as it were, concealing them, as in *l*.

The disagreeable effect of a parallel progression by fifths often admits of being removed also by changing these fifths into the less offensive *harpeggiate fifths*. Accordingly, the very ill sounding passage exhibited above in fig. 936, p. 720, may be considered as somewhat improved, if it be altered as in fig. 969 *i*, p. 725, or, still better, as in fig. 972 *i*, *k*, p. 726; on which account, even *Kirnberger*[*] describes such passages as that in fig. 972 *i*, and also that in fig. 971 *i*, p. 726, as free from fault.—So also the passage in fig. 939, p. 721, appears better in such a form as is found in fig 975, p. 726, and certainly quite unexceptionable if the consecutive parallels of the upper voices be in some measure removed by intermediate tones foreign to the harmony, as in fig. 985, p. 729.

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[*] S. 150 and 151.

Thus even *Kirnberger*[*] considers the fifths in fig. 938, p. 720, as sufficiently concealed by the tones foreign to the harmony in fig. 981 *k.* p. 728.

An example showing how a parallelism by fifths may be, not so much concealed, as rather converted into mere imagined fifths, *by the crossing of voices*, is shown by the above passages in fig. 987 *i* and *k*, p. 731, since the parallelism of fifths which appears in the latter almost entirely disappears, if we make the voices cross each other as in *i*, so far at least as the one voice is perceptibly distinct from the other.—*Kirnberger* gives this example as one that is entirely unexceptionable.

§ 543.

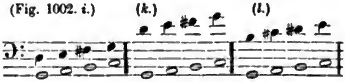
But if these mitigating expedients do not admit of being applied, or if they are not adequate to the entire removal of the disagreeable effect produced by the parallelism of fifths, no other course remains but to abandon altogether the musical thought which involves such an infelicity, and to substitute an entirely different one in its place

(D.) THE REGISTER OF FIFTHS IN THE ORGAN.

§ 544.

I cannot here deny myself the opportunity of calling the attention of my readers to a peculiar phenomenon, *which seems to nullify the whole prohibition of parallelisms by fifths.*

That is to say, there is (as already mentioned in the remark on § IV) a peculiar arrangement in the organ — namely, the register of fifths — whereby, by striking any individual key, we are made to hear, in addition to the tone appropriate to that key, also at the same time its large fifth (or double fifth — twelfth, &c.;) as, for example, on striking the G-key, we hear, besides the tone G, at the same time also the tone d, $\bar{d}$, or $\bar{\bar{d}}$,— on striking the A-key, we hear likewise the tone e, $\bar{e}$, $\bar{\bar{e}}$, &c.— and in connection with the B-key, also the tone f♯, $\bar{f}$♯, or $\bar{\bar{f}}$♯, &c., so that if we strike the keys G, A, B, c in immediate succession, we are made to hear, in addition to these tones, likewise the fifths of these with them, as is shown by the points in fig. 1002 *i* and *k:*



(Fig. 1002. *i.*) (*k.*) (*l.*)

Thus it is seen, that the register of fifths produces an unbroken series of parallels by fifths, and we very justly feel surprised, that an intolerably ill effect is not constantly experienced therefrom.

The case becomes entirely unaccountable when we learn still further, that, besides this register of fifths, there is also another register of *thirds*, (the two, taken together, being called also *mixed registers*,) which causes us to hear, in connection with every tone that is struck, likewise its normally pure large third (double or triple third,) as in fig. 1002 *l*, p. 751, so that, by virtue of the register of fifths and the register of thirds, we may on striking, say, the keys c g b♭ ē, hear all those tones together which are pointed out in the remark on § IV, p. 15.

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[*] 1. Band, S. 30.

It would not in fact be easy to comprehend how it comes about, that our auditory nerves can bear such music!, did not the remark made on § IV help us out the difficulty by assuring us that such registers of fifths never sound otherwise than ill, except when — they are not heard. This remark, whose truth no one, on making an experiment, will be able to evade, at once saves us the trouble of seeking farther and who knows how learned reasons and explanations why such registers of thirds and fifths are not painful to our ear. So much at least as this is settled thereby, namely that the register of fifths in the organ does not conflict with the doctrine of the ill effect of *perceptible* parallel progressions by fifths; — and hence *Vogler** has justly observed that he would not be afraid to let a tenor-viol proceed in a parallelism of pure fifths with the Base voice throughout an entire piece of full-voiced music. He is certainly quite right, so long as his Tenor-viol is not heard.

I have written more extensively on this subject in Ersch's Encyclopædia, under the article — *Accessory tones* [Beitöne.]† (Comp. remark on § IV.)

DIVISION VI.

PARALLELISMS BY SIXTHS.

§ 545.

In relation to parallel progressions by sixths, which are properly nothing else than inverted parallelisms by thirds, it is of course necessary only to say the same that has already been said in relation to thirds.

A particular species of parallel progressions by sixths is to be found in such third-sixth series as are mentioned in § 504.

DIVISION VII.

PARALLELISMS BY SEVENTHS.

§ 546.

In respect to parallel progressions by sevenths, several examples of which are found below, there is likewise not much to be said in addition to what has already been remarked in relation to parallelisms by seconds, of which latter the sevenths are only inversions.

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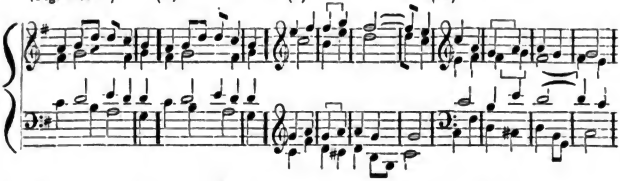
* in s. Handbuch der Harmonielehre, S. 63.

† in der Ersch'schen Encyclopädie, in 8 Bd. Art- Beitöne.

(Fig. 1003. *i.*) (*k.*) (*l.*) (*m.*)



(Fig. 1003 *i.*) $\bar{\bar{d}}$ $\bar{\bar{c}}$

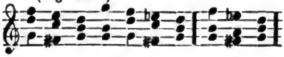
$\bar{e}$ $\bar{d}$

(Fig. 1003 *l.*) $\bar{\bar{f}}$ $\bar{\bar{g}}$

$\bar{g}$ $\bar{a}$

It should be observed, however, that sevenths often sound better than seconds, as is shown by a comparison of fig. 1003 *l* with fig. 1003 *m*;—and our ear has already, as it were, become accustomed to many species of progressions by sevenths,—as, for example, to such as occur in fig. 1004, below:

(Fig. 1004.)



DIVISION VIII.

PARALLELISM BY OCTAVES.

§ 547.

Musical writers have made the doctrine of the parallel progression of two voices in octaves, under the name of *forbidden octaves*, as notorious as that of prohibited fifths. We will, however, abbreviate the treatment of it, at least to some extent, by availing ourselves of references to much that has already been said on the subject of forbidden fifths.

(A) ENUMERATION OF THE DIFFERENT SPECIES OF OCTAVE PARALLELS.

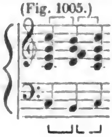
(1.) *Proper, actual or open octave parallels.*

§ 548.

In parallelisms by octaves, also, we have the distinction of *proper* or *open*, and of *concealed* or *imaginary*.

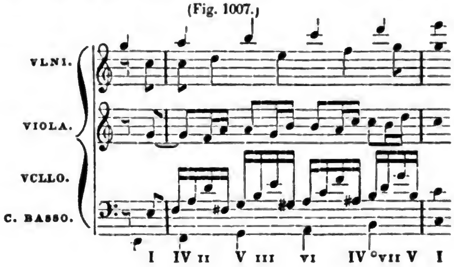
Proper or open parallels by octaves are found in fig. 1005,

(Fig. 1005.)



between the upper voice and the Base. — Octaves in not *strictly* parallel movement may be seen in fig. 1007:

(Fig. 1007.)



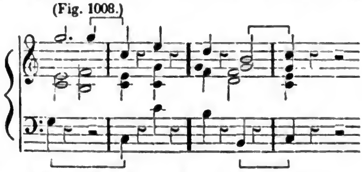
(2.) *Improper or concealed parallels by octaves.*

§ 549.

(*a.*) *Separated by pauses.*

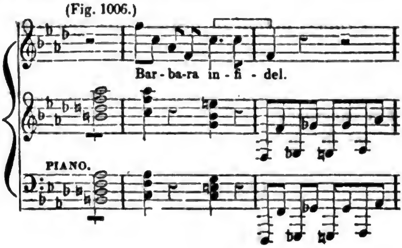
Besides such open octaves, the ear sometimes perceives some, where, to the eye and according to the notes, there are none, as, for example, in the following passage, in case the *rests be conceived to be absent:*

(Fig. 1008.)

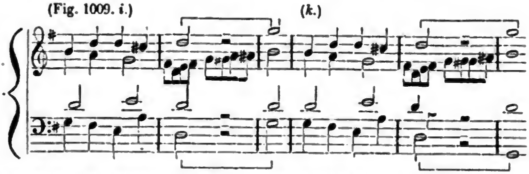


The case is the same in figs. 1006 and 1009:

(Fig. 1006.)

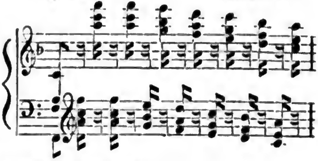


(Fig. 1009. i.) (k.)



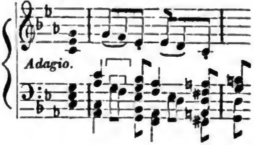
So likewise the passage in fig 1010, already referred to, contains, in addition to the consecutive *fifths*, separated by rests, also the same species of concealed *octaves*,—

(Fig. 1010.) BEETHOVEN.



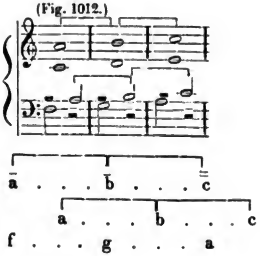
and the same are found also in fig. 1011,—

(Fig. 1011.)



as also in fig. 1012:

(Fig. 1012.)



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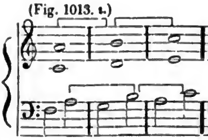
§ 550.

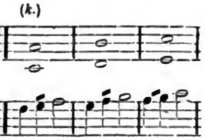
(*b.*) *Harpeggiate octaves.*

Octave parallels by the *harpeggiate* progression of a voice are found in the following examples, fig. 1013 *i*, (already quoted as broken parallels in fifths,)

(Fig. 1013. i.)



(k.)



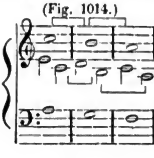
between the upper voice and the second Base note of each measure: similar progressions are found also in *k:*

(Fig. 1013 *k.*) ā | b̄ | c̿

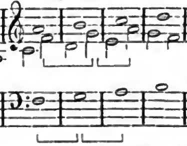
f g a | g a b | a b c̄

The same species of concealed octaves may be recognized also in figs. 1014, 1015, and 1016;

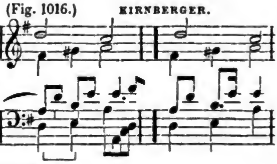
(Fig. 1014.)



(Fig. 1015.)



(Fig. 1016.) KIRNBERGER.



to wit: (Fig. 1014,) c̿ | b̄ | ā

ē c̄ | d̄ b | c̄ a

(Fig. 1015.) ā b̄ c̿

c̄ f̄ d̄ ḡ ē ā

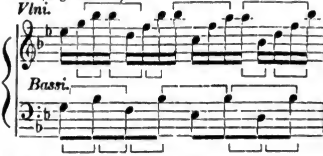
f g a

(Fig. 1016.) a d̄ b ē

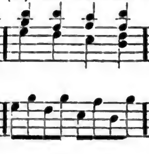
d e

Several such octave parallels are found also in fig. 1018 *i*, as the brackets show:

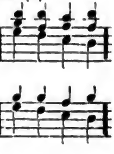
(Fig. 1018. *i.*)



(*k.*) HUMMEL'S MASS. 1.



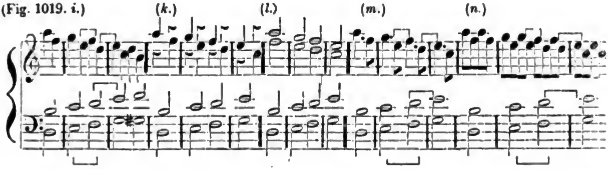
(*l.*)



Comp. *k* and *l.*

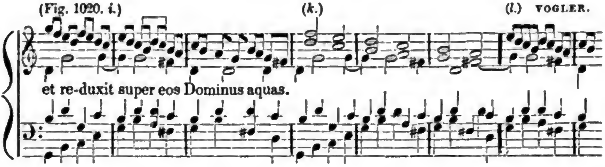
On the contrary, there are passages, again, which, considered merely according to the notes, seem indeed to contain open parallels by octaves, but which cease to do so, in case the passage is regarded as a harpeggiate progression. In the following passage in fig. 1019 *i*,

(Fig. 1019. *i*.)



the eye, it is true, provided we regard the passage directly according to the notes, perceives open progressions by octaves. But these disappear, if we look upon the upper voice as a harpeggiate representation of two voices, as in *k* or *l*. (Comp. § 512.) It would be still more unequivocal as it is in *m* or *n*.—So likewise fig. 1020 *i*,

(Fig. 1020. *i*.)



admits of being regarded as a harpeggiate progression, as in *k*, where accordingly, no octave parallel would be present.

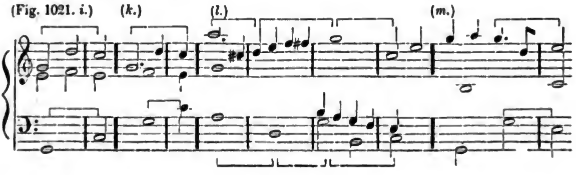
---

§ 551.

(*c*.) *Accent octaves.*

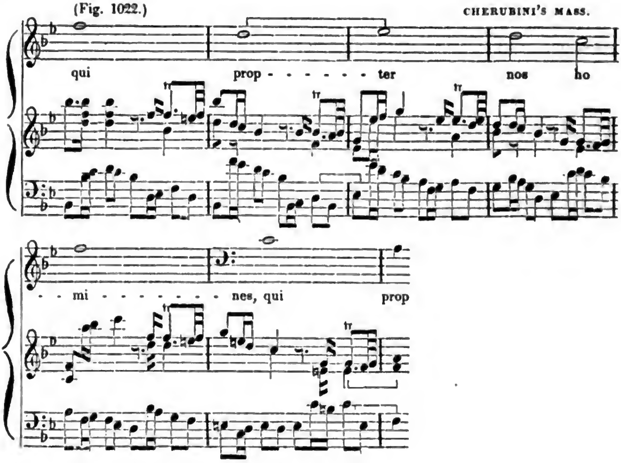
The ear often perceives octave parallels between *tones rendered prominent by the accent or emphasis* (Comp. § 513;) for example, in fig. 1021 *i*, *k*, *l*, *m*, and in fig. 1022, from the second to the third measure between the Base and the upper voice:

(Fig. 1021. *i*.)



(Fig. 1022.)

CHERUBINI'S MASS.

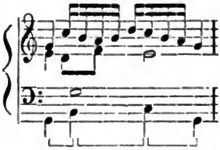


§ 552.

(d.) *Octave parallels concealed by transition-tones.*

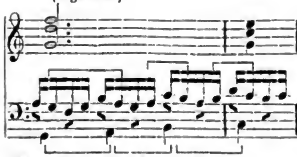
Octave parallels sometimes occur concealed by transition-tones, as e. g. fig. 1023:

(Fig. 1023.)

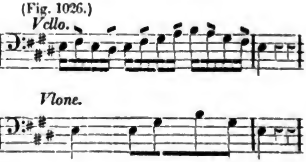


Similar octaves, imperfectly concealed by short tones foreign to the harmony, are found in figs. 1024 and 1026:

(Fig. 1024.)

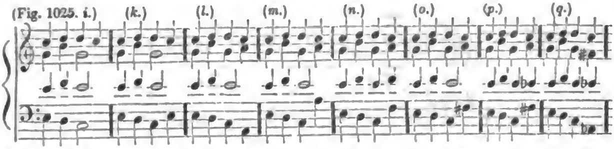


(Fig. 1026.)



— The parallel in fig. 1025,

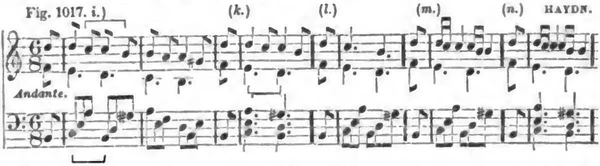
(Fig. 1025. *i.*)



is concealed by a more important tone foreign to the harmony.

In the following passage also, fig. 1017 *i*,

Fig. 1017. *i.*)



provided one conceives the harpeggiate Base voice not to be such, but as it is in *k*, he will perceive concealed harpeggiate octaves between the outer voices.

$$\begin{array}{cccc} \bar{d} & \overbrace{\bar{c} & \bar{\bar{c}} & \bar{b}} \\ \underbrace{c & & B} & \end{array}$$

which are merely forced a little from the parallel course by the transition tones $\bar{d}$ and $\bar{\bar{c}}$ inserted in the upper voice, but are still sufficiently perceptible to the ear, inasmuch as such a carriage of the outer voices at once strongly reminds one that the parallels would be open, provided the transition-tones were considered to be absent, as in *l*. The parallels would be still more perceptible in *m* and *n*, than they are in *i*.

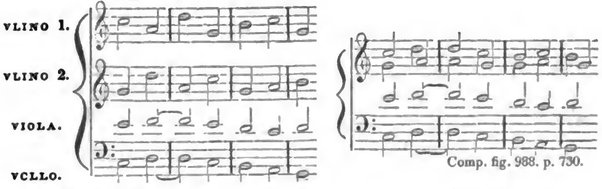
---

§ 553.

(*e.*) *Octaves by the crossing of voices.*

That many octave parallels, only imperfectly avoided by the *crossing* of two voices, are sometimes perceived as actual parallels, may be seen from the passage in fig. 1027, already referred to in § 515, to wit:

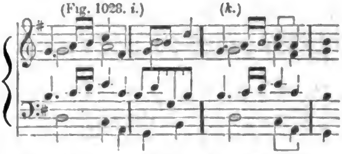
(Fig. 1027.)



Comp. fig. 988. p. 730.

— And so also in fig. 1028 *i*,

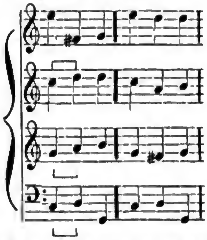
(Fig. 1028. i.) (k.)



where in fact no voice seems parallel to another, still, one may, by merely comparing the series of the upper tones with that of the lower, discover parallels by octaves, as is shown by *k*.

If, in this example, octave parallels exhibit themselves in proportion as one imagines the crossing voices *not* to cross each other; we likewise sometimes find, on the other hand, that two voices, *really running parallel to each other in open octaves, are sometimes so concealed by a third voice which crosses one of the former,* that the ear scarcely, even if at all, perceives the octaves. Thus, for example, in fig. 1029 *i*,

(Fig. 1029. i.) (k.)



the second voice in itself proceeds in octaves with the Base; (and, besides, the third voice also in fifths;) but the upper voice, which crosses the middle voice, gives the passage such an appearance as is exhibited in *k;* so that, by disregarding the crossing of voices and viewing the example simply according to the notes, one perceives neither octaves nor fifths.

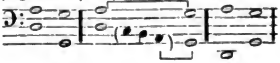
In like manner, the octave parallelism of the upper voice with the Base in fig. 1020 *i*, p. 757, is concealed by the fact that the latter is crossed by the tenor, whereby the case assumes, in some measure, the appearance which is exhibited in *l*.

§ 554.

(*f*.) *Inserted octaves.*

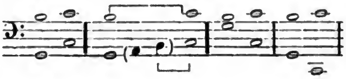
The teachers of musical composition, moreover, will not allow us to employ even *one single octave* in the direct movement, and hence find a concealed transgression of the interdict in such passages as the following,

(Fig. 1030. i.) (k.) (l.)



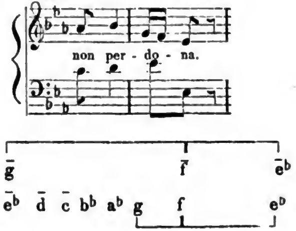
inasmuch as they, in idea, insert the tones c B and A between the skip of the Base from d to G, as in *k*, (comp. § 517.)— In this sense, we find concealed octaves also in fig. 1031,—

(Fig. 1031. *i.*) (*k.*) (*l.*)



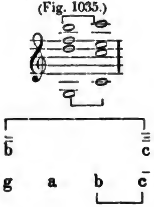
as also in the second measure of fig. 1034:

(Fig. 1034.) GRAUN.



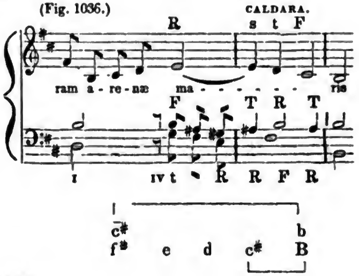
So also in fig. 1035:

(Fig. 1035.)



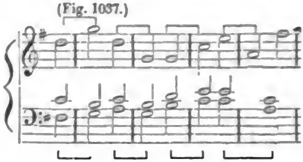
And likewise in fig. 1036:

(Fig. 1036.) CALDARA.



In fig 1037 also,

(Fig. 1037.)



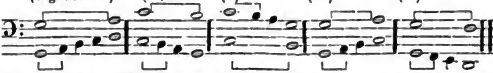
several such concealed octave progressions discover themselves,— and an inserted octave in fig. 1022, p. 758, from the second to the third measure, in addition to the accent octave already mentioned, to wit:

$\bar{\bar{d}}$ $\bar{\bar{e}}^b$

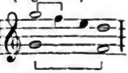
b^b B^b c d e^b

Here, again, to be truly learned and consistent as already suggested in § 518, one must also construe every direct step FROM *an octave* as a forbidden octave parallelism, as, for, example, fig. 1032 *i*—*n*, and fig. 1033:

(Fig. 1032. *i*.) (*k*.) (*l*.) (*m*.) (*n*.)



(Fig. 1033.)



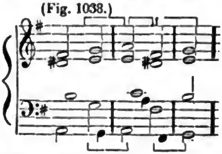
And, in fact, Mr. *Schicht* does designate the progression in fig. 1033 as "not allowable."—

§ 555.

(*g*.) *Octaves by contrary movement.*

Octaves in the *contrary movement* are also reckoned into the class of concealed octave parallels, as, for example, in fig. 1038,

(Fig. 1038.)



and so also in fig. 1009 *k*, p. 755.

(3.) More extended survey.

§ 556.

Since it would here likewise lead me far too much into detail, to pursue the discussion of these and other like species of concealed octaves still farther, I must here again relinquish the merit of completeness, (comp. § 521,) and satisfy myself simply with adding a few remarks on the admissibility or prohibition of parallel progressions by octaves.

(B.) MERITS OF PARALLELISMS BY OCTAVES.

§ 557.

The case is, in general, the same with these parallelisms by octaves, as we have already (in §§ 522 — 539) observed it to be with forbidden *fifths*.

(1.) *The parallel progression of two different voices at the distance of an octave frequently and indeed usually produces a disagreeable and repulsive* effect—as may be clearly enough perceived, for example, from fig. 1005, p.753.

(2.) But, for the reasons that *parallelisms by fifths often sound only a little disagreeably and sometimes even not at all,* this is also the case with parallelisms by octaves. Hence,

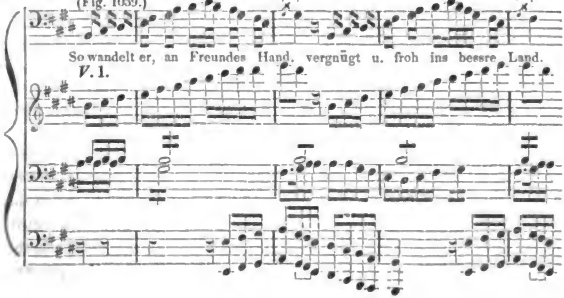
(*a.*) Octave parallels in musical compositions *having many voices*, are the more easily passed over by the ear, (comp. § 524,) and especially

(*b.*) When octave parallels fall into *middle and otherwise subordinate voices*, they are less apt to be noticed by the ear, than when they occur in principal voices. (Comp. § 525.)

(*c.*) But, particularly, those octaves are entirely unexceptionable which arise, in the case of *merely doubling a voice* in a higher or a lower octave, (§ 15, c.,) between this voice and its duplicate. The octaves in figs. 1010 and 1011, p. 755, for example, are of this description,—as are also the open octaves in the first two measures of the piano-forte accompaniment in fig. 1006, p. 754.

So in an orchestra, we may, e. g. in a symphony, allow the voice of the violins to run an octave higher than that of a flute. In this case, it is true, the flute proceeds uninterruptedly at the distance of an octave above the violin voice; but since it is virtually but a mere doubling of the violin voice, the octave progression in *such* a case is quite unexceptionable. The flute voice is not to be reckoned as an independent voice, distinct from that of the violin, but only as one and the same voice, though on a smaller scale, and thus there are not in such a case two distinct voices running in octaves to each other.—In like manner, we often hear, and with the finest effect, a wind instrument playing in octaves or double octaves to a vocal part, or one instrument with another, as, for example, the first violin in double octaves to the vocal part in fig. 1039:

(Fig. 1039.)


So wandelt er, an Freundes Hand, vergnügt u. froh ins bessre Land.
V. 1.

So in an orchestra, the violoncello almost always proceeds an octave higher than the violono, which latter is in its own nature an octave lower than the violoncello,—(as does frequently also the Alto viol one octave higher, and sometimes, moreover, still other instruments by *several* octaves higher,—to which subject we shall again recur in the doctrine of instrumentation and of which I will only quote as a single example the so called cymbal Base in the organ.) The case is substantially the same when octaves are played with the left hand on the piano-forte, or a melody or single passage is performed in octaves by the right hand.—Fig. 1024, p. 758, is of a similar description: here the two under voices, though the one proceeds exclusively in quarter-notes, while the other is ornamented in its course by sixteenth transition-notes, still are in all essential respects to be regarded as virtually one doubled voice — as a lowest voice — as the Base voice.—The case is the same in fig. 1026, p. 758.—Likewise in fig. 1007, p. 754, where the violoncello voice is ornamented with the harmonically foreign tones f♯, g♯, a♯, and runs in (partly unlike) octaves above the violono voice, the two are to be reckoned only as one single Base voice, and so of course the octave parallels in this case are not to be regarded as forbidden progressions.

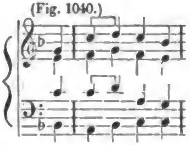
Indeed, we find entire passages, and sometimes even whole pieces of music, in which all the voices proceed in octaves to one another (comp. § 32,) and which in this case are to be considered in one sense as only one-voiced compositions, and are even not unfrequently marked with the "*all' unisono*" ("*in unison*,") although such a case is not strictly in all respects a *unison*, but a unison in a subordinate sense.

For a similar reason we do not regard it as a case of forbidden progression, if a vocal part, particularly a Base vocal part, runs in octaves above the merely accompanying proper Base voice.—It is not inadmissible even for a Soprano voice occasionally to proceed in octaves to the Base, and thus as it were for a time to represent, in a subordinate measure, a Base voice,—an occurrence which not unfrequently takes place in the terminations of phrases by the harmonic successions V^7—I, or V^7—I. An example of this kind is found in fig. 1006, p. 758.

In all cases of this species, where two or more voices proceeding in octaves to each other are virtually one and the same, such progression is altogether unexceptionable, since it is not properly *two different* voices which thus proceed together. We can speak of forbidden octaves only in cases where two voices which are radically distinct throughout, and which must necessarily be so, run parallel to each other in octaves.

It is a different case, however, when the two voices thus running parallel to each other at the distance of an octave are *not* thus decidedly to be regarded as one and the same (comp. § 527,) when they do not, as in the examples quoted, proceed together throughout, or at least for some entire portion of the way, but, while they must properly be considered as in the main two distinct voices, still once in a while incidentally take a single step together in octaves, as e. g. in fig. 1040,

(Fig. 1040.)



where the first and the third voices are in the main two different voices, and yet in a single instance proceed together by octaves, as follows:

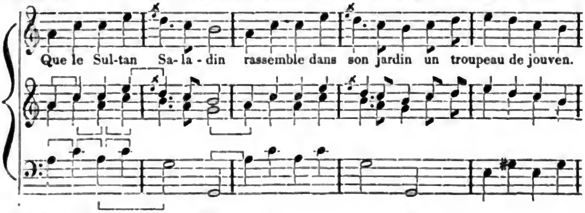
$\bar{\bar{c}} \quad \bar{\bar{d}}$

$\bar{c} \quad \bar{d}.$

—Fig. 1042, likewise, is to be considered as quite impure in this respect;—

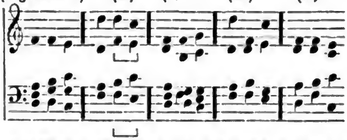
(Fig. 1042.)

Andante. *From Gretry's Richard coeur de lion, according to the original score.*


Que le Sul-tan Sa-la-din rassemble dans son jardin un troupeau de jouven.

as is also fig. 1041 *k* and *l*;—

(Fig. 1041. *i.*) (*k.*) (*l.*) (*m.*) (*n.*)



and even the progression designated by brackets in fig. 1039, p. 763, is not entirely above criticism.

(*d.*) All species of *concealed octaves,* in general, are not so offensive to the ear, as *actual and open octaves,* and are always the more tolerable and the less exceptionable, the more they are covered and concealed; while, on the contrary, they are the more unhappy in their effect, in proportion as they approximate the real, actual octaves, and the more illusive, as such, they may seem to the ear. (Comp. § 530.)

(a.) Hence, those octave parallels which are *separated by pauses* (and which appear to the ear as such only by conceiving the rests to be absent,) do not, in consequence of this interruption, impress the ear so unfavorably as if they proceeded in unbroken succession; and this meliorating effect is increased in proportion as the interruption is the more considerable and the succession the less immediate. (Comp. § 531.) Accordingly, in fig. 1009 *i*, p. 755, the ear can perhaps scarcely perceive the octaves.

(𝔟.) For the same reason, moreover, those octave parallels which appear as such only so far as one conceives a voice to be a *harpeggiate* representation of two (§ 550,) are, for the most part, less offensive to the ear, than actual parallels by octaves. (Comp. § 532.) Thus, in fig. 1013 *i*, p. 756, one can easily conceive to himself two voices running parallel to each other by octaves, as in *i;* still these are not two actual, but only two imaginary voices, and, consequently, the octave parallels in such a case are not so tangible and striking as they would be if two real voices actually thus proceeded together in octaves. Hence, octave progressions of this species are of course repulsive only in cases where the movement of the harpeggiate voice appears very definitely and decidedly as a harpeggiate representation of two; and on the contrary, such a progression is much less offensive in cases where it appears to the ear *not* as a harpeggiate expression of two voices, but merely as a single melody. Thus, for example, the passage in fig. 1015, p. 756, so far as it respects the hidden octaves to be found in it, is rather unexceptionable, since here, as every one perceives, the ear is more inclined to follow the thread of the melody of the middle voice as the melody of a single voice, than to take it as the harpeggiate representation of two voices, one of which runs parallel to the Base in forbidden octaves.

On the other hand, those octave parallels which *cease to be such so soon as the passage is regarded as a harpeggiate progression,* are always so much the more unexceptionable as the passage more definitely and decidedly appears to be a harpeggiate one; thus, for example, the passage in fig. 1019 *n*, p. 757, is much less exceptionable than the one in *i*.

In a similar way, the octave parallelism in fig. 1020 *i*, p. 757, excuses itself on the ground that one might, perhaps, as already remarked in § 550, regard the upper voice as a harpeggiate representation of two voices, as in *k*.

(𝔠.) Those octave parallels also which one imagines to be present only by conceiving *the tones most striking to the ear* alone to be present and by entirely disregarding the others as if they were not present (§ 551,) are never perceptibly repulsive, except when these particularly accented notes are rendered very prominent, while the other tones which are to be struck intermediately between these are thrown comparatively very much into the shade. Those in fig. 1022, p. 758, from the second to the third measure, are rather perceptible. (Comp. § 533.)

(𝔡.) Those octave parallels also which are concealed by *interposed transition-tones* and are as it were thrown out of the proper parallel course (§ 552,) are always less offensive than open parallels. On this ground, the passage in fig. 1017 *i*, p. 759, may be regarded as excusable.—The passage in fig. 1024, p. 758, needs no such apology, inasmuch as it has already been vindicated in § 557, *c*. (Comp. § 534.)

Those passages, in particular, in which, while one voice moves forward, the other still lingers on another tone, as in fig. 1025 *i*, p. 759, are still less offensive in cases where the first mentioned voice, without waiting for the last named voice to follow, as in *i*, proceeds directly on again, as e. g. in *k*, which latter case (*k*.), for this very reason, sounds better than the one in *i*. The passage will become still less repulsive, if the Base, instead of proceeding as it does in *k* from c as the fundamental tone of the 𝕮-chord to e, as the third of the same harmony, be made to go rather to some interval of a new harmony, as e. g. in *l*, and better still in the contrary movement, as in *m*, or otherwise as in *n*, &c., and so also in a digressive modulation, as in *o*—*q*. (Comp. § 539.)

So likewise in fig. 1017 *i*. p. 759, while the upper voice dwells on the tone $\bar{\bar{c}}$, the Base voice proceeds on from B to d and g#, by which means the concealed octaves are perceptibly meliorated; though the progression of the Base voice is the less effective here on account of the impression which one still has, that it is fundamentally a harpeggiate progression, after all, and thus not materially different from the example in *k*, and consequently, that in any case it involves harpeggiate octaves.

(𝔢.) For the same reason, again, those octave parallels also which impress the ear as such merely from the fact that it *does not observe the crossing of the voices*, but confounds their threads, (§ 553,) are not perceptibly offensive, except in cases where one can easily confound the crossing threads. As soon, on the contrary, as the threads of the crossing voices become sufficiently distinct, such octave successions are no longer of perceptibly ill effect. (Comp. § 535.) Thus e. g. the passage in fig. 1028, p. 760, although, considered merely according to the notes, as in *k*, it exhibits parallel octaves between the two outer series of tones (§ 553,) still cannot be regarded as involving octave parallels of ill effect, since it does this only when one does not follow the threads of the really non-parallel voices; for, though it is true that the two outer series of tones are parallel, yet it is not true that the threads of the voices run parallel.

Octaves, on the contrary, which are concealed by the crossing of voices and which of course are never otherwise than octave parallels except when the voices are *not* perceived as crossing each other (§ 553,) and which therefore appear as real octaves whenever the crossing is observed, as in fig. 1029, p. 760,— such octaves, I say, are the more striking and perceptible, the more distinctly the threads of the crossing voices impress the ear as actually crossing each other. (Comp. also fig. 1020, p. 757.)

(𝔣.) Likewise octaves in the *direct*, though not *parallel*, movement — in the converging and diverging progressions (inserted octaves, § 554,) though they may be as really apparent to the ear as actual octave parallels, yet are by no means so disagreeable in their effect; because, namely, they are not really octave parallels at all, and their appearance of being so lies wholly in the imagination.

It might, however, be going too far, directly and unconditionally to allow such octaves, (as *Vogler* does in his treatise on Musical Science and Musical Composition [Tonwissenschaft und Tonsetzkunst, S. 65, § 55 der Tonsetztkunst;])—while, on the other hand, it would be puerile to undertake to condemn altogether such passages as the one in fig. 1032 *i*, *k*, *l*, p. 762,— (§ 554.)

(𝔤.) *Octaves in the contrary motion,* moreover, are not usually so offensive to the ear as they are in the *direct* parallel movement. The passage in fig. 1009 *k*, p, 755, will always produce a better effect, than that in *i*,—and the example in fig. 1020, p. 757, would be quite unexceptionable, if the tone d were employed in the second measure of the Base, instead of d̄.

(𝔯.) Thus it is perceived, that, in relation to the admissibility or inadmissibility of octave parallels, as was previously (in § 539) observed in relation to parallelisms by fifths, *very much depends upon circumstances*, and that, therefore, the ear is here also the supreme arbiter. Besides, it is well in this instance, likewise, in doubtful cases, *to avoid* every thing that is of a suspicious character, i. e. every carriage of voices which has the aspect of forbidden octaves, *rather than to venture upon it.* Thus, for example, it is better to write as in fig. 1009 *k*, p. 755, than as in *i*,—as in fig. 1025 *k* and *l*, p. 759, than as in *i*, &c.;—better as in figs. 1030 *l* and 1031 *l*, pp. 760, and 761, than as in *i*.

(C.) METHOD OF AVOIDING OCTAVE PARALLELS.

§ 558.

The various expedients for avoiding forbidden parallelisms of octaves are essentially the same as those which have already been pointed out in §§ 540—543 as means for avoiding parallel progressions by fifths. For the sake of saving an undue copiousness and detail, I must leave it to my readers to make the application themselves. (Only it is to be observed, that the *inversion* recommended for the avoidance of fifths can of course render no service here.) (See § XLIV.)—Moreover, *examples* of the avoidance of ill sounding octave parallels have in numerous instances already been adduced.

It is to be observed, in particular, that, (as was incidentally suggested in § 70,) *the doubling of intervals which tend to move in a particular direction* (§§ 313 and 317) *may easily give occasion to faulty parallelisms by octaves.* If for example, in fig. 1041, p. 765, we were to double the seventh of the second harmony, i. e. employ it in *two* voices at once, say as in *k*, both of these voices would, on taking a harmonic step, require to proceed from f to e; and if they were to do this, they would of course run parallel to each other in octaves; or, if they were not allowed to proceed thus, one of them would, as a matter of course, necessarily proceed *otherwise* than from f to e and accordingly otherwise than it should *properly* proceed,—e. g. the upper voice, instead of passing from f̄ to ē, would go—say from f̄ to ḡ, as in *l*, which progression would not be very particularly smooth and flowing, (to say nothing of the consecutive fifths between the upper voices,)—or, otherwise, the upper voice must be made to skip from f̄ to c̿ as in *m*, or the Base voice from f to c, as in *n*, &c.;—exclusively progressions which are but poorly adapted, as one's ear readily perceives, to a voice that strikes a seventh! Hence it is seen, *why* we should usually endeavor to avoid the doubling of such a species of interval,—it is, namely, because, by doubling such an interval, one easily falls into the dilemma of either being obliged, in the next harmonic step, to carry a voice contrary to its nature, as in *m* and *n*, or else to incur the evil of octave parallels, as in *k*. (Comp. § 70.)

CHAPTER XII.

HINTS TO PRACTICAL EXERCISE IN THE ART OF PURE COMPOSITION.

Here, at the end of the Theory of Pure Composition, I would once more, as I have already several times done in the previous parts of this work, offer my readers the hand, to accompany them a short distance in the practical use of what has been taught, with a view to point out and smooth the way in which, by a practical application of the information acquired from the Theory, they must finally arrive at the capacity to actually construct a musical composition conformably to the rules of the art.

In order that such exercises shall be adapted to their object, they must proceed, according to a methodical plan, from the more simple to the more complicated, from the more easy to the more difficult, from tasks in which most is already furnished to their hands, so that they have only a little left them to do, and of course have only a small chance to do amiss, to tasks in which they have much, and, at last, even everything, committed to their own agency.

With this view, I propose the following course in the form of practical lessons or problems.

DIVISION I.

TO ONE OR MORE GIVEN VOICES, TO COMPOSE ONE OR MORE OTHERS.

§ 559.

This form of problems shall furnish us the first opportunity to apply the principles with which we have become acquainted for the carriage of voices.

They are *in part* what have heretofore been known under the name of *contrapuntic exercises*.

According to the common usage hitherto, the *only* exercise in pure composition which the teacher prescribed to his pupils, consisted in his writing down for them some voice, or melody, to which they were at one time to supply one other higher or lower voice, and at another time several,—at one time in like movement, and at another in unlike,—at one time with the interweaving of transition-tones, and at another without, etc. This exercise was called (simple or single) counterpoint, because it consists substantially in setting against [opposite to] a given voice or series of notes, of points, one or more other voices or series of notes or points,—and thus point against point (*puncta contra puncta.*)

The given voice in such exercise—the voice which remains unaltered, is called the *fixed* or *firm* voice, *the fixed melody* or *air*, the *cantus firmus*,—and in contra-distinction from this, the voices which are to be set to it are called *the counterpoint.*

We will undertake such contrapuntic exercises according to a somewhat more comprehensive plan, and, in order at the same time to lighten the labor as much as possible, we will proceed in the following manner.

We will take some given piece of music, copy it, but leave out some one of the voices of which it consists in the original, and then attempt to complete it again from our own ideas.

And in order to render these exercises as variegated as possible, we will exercise such omission and re-completion at one time on middle voices, at another on upper voices, and still at another on Base voices.

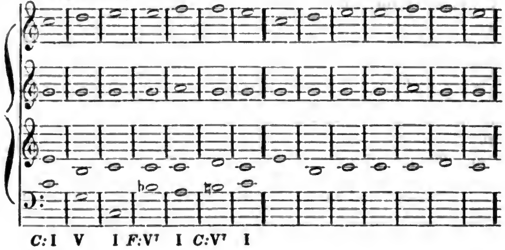
We will next supply a suppressed upper voice, say by a new middle or Base voice, and vice versa.

Afterwards we will attempt to reject and re-supply *two* voices at once,—then still more, so that finally only a single given voice remains (a single *cantus firmus.*)

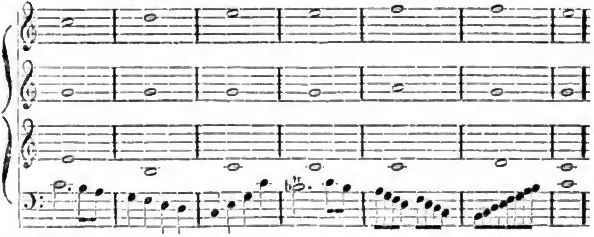
One may also try to compose, in the place of *one* suppressed voice, *two,* or even *several* others,—or again the reverse,—and thus to re-construct a given piece of music into one with more or fewer voices.

We will take for our example the four-voiced composition in fig. 1043 *i*,

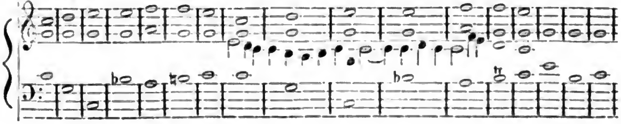
(Fig. 1043. i.) (*k.*)



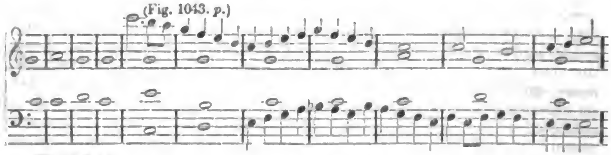
(Fig. 1043. *l.*)



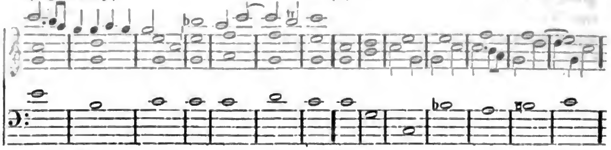
(Fig. 1043. *m.*) (*n.*) (*o.*)



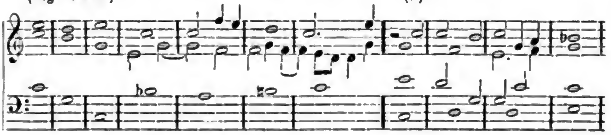
(Fig. 1043. p.)



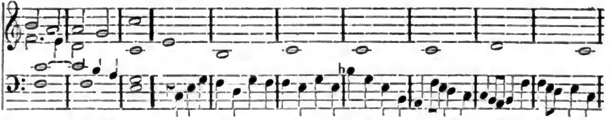
(Fig. 1043. q.) (r.)



(Fig. 1043. s.) (t.)



(Fig. 1043. u.)



transcribe it, leaving out one voice—say the Base, as in *k*, p. 770, and then attempt again to supply this deficient voice. This complement may be made again just as it was in *i*, or it may be made otherwise,—e. g. say as in *l*,—&c.

Or, we will write the passage in *i* with the omission of the third voice, as in *m*, p. 770, and then add *another* third voice — say as in *n*, p. 770, — or otherwise.—

Or, we will leave out the Base voice and the upper voice, as in *o*, and write two new voices in their stead, as in *p* above.

Or, we will leave out the Base voice, and write, instead of it, a new and higher upper voice, as in *q*.

The two middle voices of *i*, are left out in *r*, and their place is supplied by one middle voice.

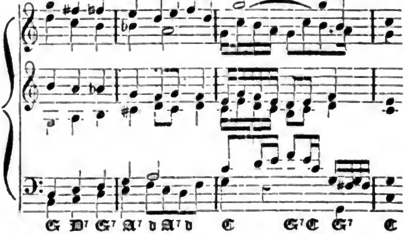
All three upper voices are left out in *s*, and two others are substituted for them.—

Only the upper voice of *i* is retained in *t*, but it is put two octaves lower and three new upper voices are given to it —

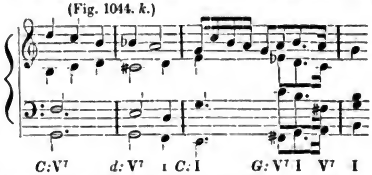
Only the third voice of *i* is retained in *u*, and, instead of the three others which are suppressed, only one new Base voice is supplied.

Moreover, *we will select, for our first exercises, those scraps of music under which the fundamental harmonies are noted.*—It is easy to conjecture, how important and welcome such indications of the fundamental harmonies must be in contrapuntic exercises, and indeed they are the more important, the fewer voices are given, and hence the most important of all when only *one single* voice is given, or, in other words, when voices are to be set to a single *cantus firmus*. That is to say, if several voices are given, these, for the most part, point out, with sufficient distinctness, the fundamental harmony, and hence if the web of voices is again to be filled up, the fundamental harmonies and harmonic successions requisite therefor are sufficiently indicated by the voices which are already given, and thus we are saved the trouble of originally choosing these, and therewith all the care of selecting good and pleasing harmonic successions, and the whole danger of violating the laws for the carriage of voices.—But all this is otherwise, when only a few voices are given, or perhaps merely one. If, for example, in fig. 1044,

(Fig. 1044. *i*.)



(Fig. 1044. *k*.)



only one of the voices is rejected, say the second, the third, or the fourth, still the fundamental harmony is always sufficiently obvious from the remaining voices. Indeed this is the case, even if all three of the above named voices are suppressed.—But the case is otherwise, if all the voices of this example are stricken out except the second. The unpracticed pupil will, in such a case, often be in doubt what fundamental harmony he is to apply to a particular tone of the voice which is left as the *cantus firmus*. He will, for instance, be uncertain whether he is to treat the second tone $\bar{\bar{c}}$ of this voice as a fundamental tone of the large three-fold harmony $\mathfrak{C}$,—or as the seventh of the $\mathfrak{D}^7$ harmony, as in *i*,—or perhaps as a transition-tone, as in *k*?—the first half of the half-note $\bar{a}$ as belonging to the small $\mathfrak{d}$ harmony or the principal four-fold harmony $\mathfrak{A}^7$? — the last three tones of the third measure as belonging to the key of *C*-major or *G*-major?—Consequently, in counterpointing this fixed melody (cantus firmus,) he is obliged not only to take care for the good carriage of the voices which are to be supplied,—but also at the same time for the choice of suitable harmonic successions, which double care might be, to a beginner, somewhat burdensome.

Therefore, in order not to expose ourselves to embarrassments of this species too early, we will at first exercise ourselves only on problems where the fundamental harmonies are indicated with the utmost distinctness;—then afterwards, on others where the fundamental harmonies are less definitely shown,—and finally on those in which the choice of the fundamental harmonies is left wholly to our own agency.

This more or less perfect indication of the fundamental harmonies under the examples for practice, shall be made the principal ground of division according to which we will arrange our contrapuntic exercises in *the following four classes:*

(A.) To SET ONE OR MORE VOICES TO ONE OR MORE GIVEN VOICES, WHEN THE HARMONIES TO BE SELECTED ARE SHOWN, ENTIRELY ACCORDING TO OUR MODE OF DESIGNATION.

§ 560.

As a model of the manner in which these first and more easy exercises are to be employed, we may refer to the above-mentioned example in fig. 1043 *i*, p. 770. In a similar manner one may employ the examples found in fig. 226, and onward, p. 390, as problems for exercise.

(B.) To ONE OR MORE GIVEN VOICES, TO SUPPLY ONE OR MORE OTHERS, WHEN, THOUGH THE FUNDAMENTAL CHORDS ARE GIVEN, YET THEIR SITUATION AND RELATIONSHIPS ARE NOT ASSIGNED.

§ 561.

The appropriate carriage of each voice to be supplied was facilitated as much as possible to the pupil by the series of signs placed under the given voices in the first mentioned exercises, which signs indicated, with the greatest possible definiteness, the harmonies appropriately forming the basis of the web of voices to be supplied and their relations to each other.—The pupil will now try to satisfy himself with intimations which do not thus show him everything.

What we have heretofore marked out to him as fully, particularly, and definitely as possible, we will hereafter, indicate to him less definitely, in part by half words, as it were, and by abbreviations in which he must presume upon much, yes very much, and often indeed the chief part, namely the internal sense,—in order that he may, by being compelled to lean only upon the imperfect helps of partial and slight intimations, gradually learn to do altogether without them.

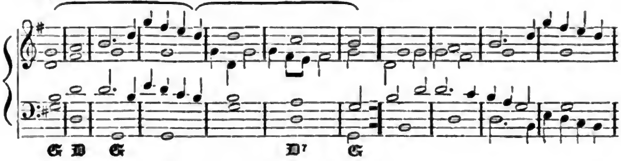
These *imperfect* and *half* intimations may be furnished in *different ways.*

In the first place, instead of the designations hitherto furnished, merely the fundamental harmonies may be indicated by letters, whereby, though it is indeed shown what fundamental harmony is to form the basis of the web of voices, yet it is not shown to what degree of the scale of what key this fundamental harmony here belongs. (§ 152.)

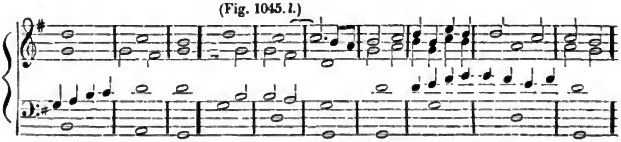
For example, it would be an exercise according to this plan, to transcribe only one or two voices of fig. 1044 *i*, p. 772, to write under these the letters appended to that example, and then to attempt again to supply one or more other voices.

Let this species of practice be tried likewise under all the changes pointed out in § 559,—and still in many other examples besides the one here given, as e. g. in figs. 1045—1047:

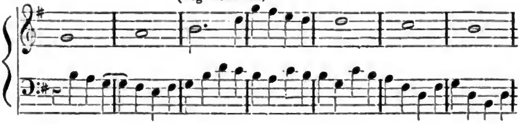
(Fig. 1045. *i.*) (*k.*)



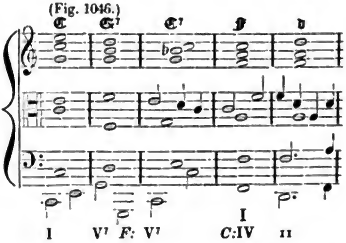
(Fig. 1045. *l.*)



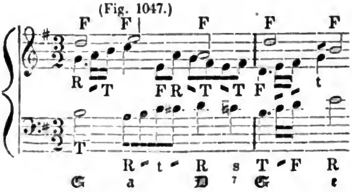
(Fig. 1045. *m.*)



(Fig. 1046.)



(Fig. 1047.)



(C.) THE SAME EXERCISE WHEN THE HARMONIC COMBINATIONS TO BE CHOSEN ARE INDICATED BY THE FIGURES OF THOROUGH-BASE.

§ 562.

Still another species of half indication is furnished, not by pointing out the fundamental harmonies under a given voice, but merely by noting down *what tones are to occur, in the other voices, to this or that tone of the given voice.*

In this case, the pupil is subjected to the fourfold duty of (1.) deciphering, what fundamental harmonies may lie at the basis of the harmonic combinations thus indicated, (2.) on what degree of what key these belong, then (3.) to invent, for the given voice, other voices in which the prescribed tones occur, and (4.) to carry these voices in such a manner as they require to be carried according to what was observed in Nos. 1, 2, and 3 above, and according to the laws for the carriage of voices.

In order to undertake exercises of this species, we need, first of all, a mode of designation by means of which it can be signified in connection with the given voice by few and short signs, *what tones are to occur in the voices which are to be supplied.*

We have no occasion for now inventing such a mode of designation; for, there is already a common musical notation by figures and abbreviations, which seems to have been invented expressly for our purpose, and which we will, therefore, employ to this end. It has already been mentioned in § XXXI under the appellation of

THOROUGH-BASE

or

THOROUGH-BASE NOTATION.

We will now proceed to inform ourselves as perfectly as possible of this mode of musical writing.

(1.) *Description of the usual Thorough-Base notation.*

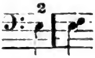
§ 563.

Thorough-Base notation is a musical language of signs or figure-writing which depends essentially upon the circumstance that only *one* voice, and that most commonly the *Base* voice, is written with the ordinary notes, while the tones which are to be performed in connection with this, or, in other words, the tones which are to appear in the other voices, are indicated by figures and certain other signs, which are written over the staff, though sometimes, for the want of room, *under* it.

Such figures and signs are in general called *Signatures.*

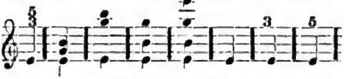
We must, first of all, become acquainted with this language of signs. The following explanation will secure this object.

(I.) *Every figure or other thorough-base signature placed over (or under) a note*, means, that, in connection with this tone, that tone is to be heard which lies at such a degree above the Base note as the figure indicates; or, in other words, every figure placed over a note represents a higher tone which is to be heard in connection with this one, and that tone, too, which forms with the Base note the interval indicated by the figure. If, for example, a figure 2 stands over the Base note e, as in fig. 1048 *i*, (Fig. 1048. i.) (*k.*)



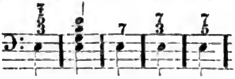
this means, that, in connection with this tone, the tone of the second degree above the Base tone, the second of the Base tone, namely the tone f is to be given as in *k.*—If the figures $^{5}_{3}$ stand over the Base note, as in fig. 1050 *i*,

(Fig. 1050. *i.*) (*k.*) (*l.*) (*m.*) (*n.*) (*o.*) (*p.*) (*q.*)



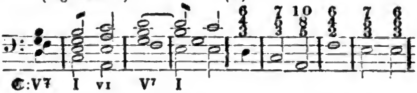
the meaning is, that the third and the fifth of this Base tone are to be heard in connection with it in the higher voices, as in *k*;—and so also in fig. 1049,

Fig. 1049. i.) (*k.*) (*l.*) (*m.*) (*n.*)



the figures in *i* indicate the upper tones found in *k*,—while in fig. 1055,

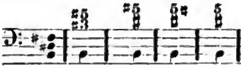
(Fig. 1055. i.) (*k.*)



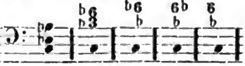
the figures in *k* point out the tones in *i*, &c. The matter may be briefly stated thus: a figure standing over a Base note indicates the same thing that would be indicated by the head of a note standing at the given degree above the Base note.

Every tone indicated by a figure, in this case, is always understood to be, *chromatically, in the state in which it would be according to the chromatic signature placed at the commencement of a piece of music;* and, therefore, if an interval is wished to appear *otherwise* than it would be by the signature, as, for example, in figs. 1051—1053,

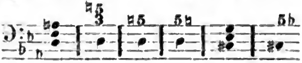
(Fig. 1051. *i.*) (*k.*) (*l.*) (*m.*) (*n.*)



(Fig. 1052. *i.*) (*k.*) (*l.*) (*m.*) (*n.*)



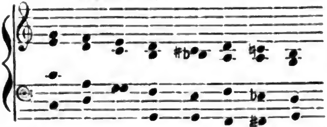
(Fig. 1053. *i.*) (*k.*) (*l.*) (*m.*) (*n.*) (*o.*)



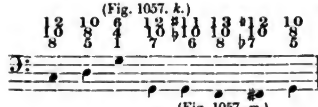
it must be made to do so by placing the requisite transposition-sign before the figure, as is done in the last quoted figs. in *k*.

Therefore, in accordance with what has thus far been said, if one would write, in thorough-base figures, the four-voiced passage written out in notes in fig. 1057 *i*,

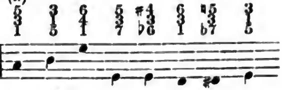
(Fig. 1057. *i.*)



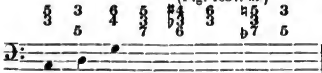
(Fig. 1057. *k.*)



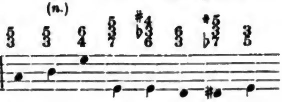
(*l.*)



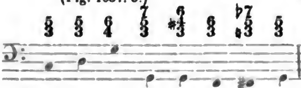
(Fig. 1057. *m*)



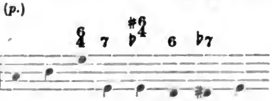
(*n.*)



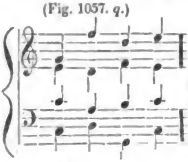
(Fig. 1057. *o.*)



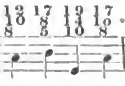
(*p.*)



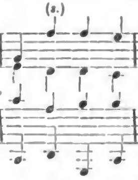
(Fig. 1057. *q.*)



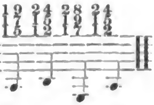
(*r.*)



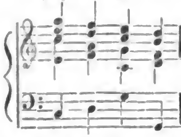
(*s.*)



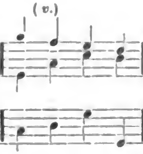
(*t.*)



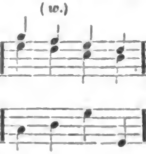
(Fig. 1057. *u.*)



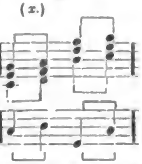
(*v.*)



(*w.*)



(*x.*)



the three upper voices should be represented by three rows of figures in the manner exhibited by *k*,—fig. 1057 *q* as in *r*,—and *s* as in *t*, above.

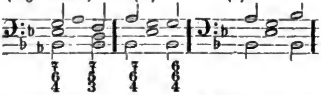
REMARK.

If we stop here, for a moment, to reflect, before we proceed with the doctrine of thorough-base signs, we shall observe that these signatures represent, fundamentally, nothing else than merely—*notes*. They are only other signs for the same thing; since a figure placed over a Base note expresses nothing else than the tone which, in the usual mode of musical notation, would be represented by the head of a note standing on such and such a line or space above the Base note; and thus, for example, the figures 5 and 6, or $\genfrac{}{}{0pt}{}{6}{5}$, written over the Base note c, would indicate nothing else than what would be indicated by the letters g and a, or $\genfrac{}{}{0pt}{}{a}{g}$, placed over it.

Accordingly, therefore, though a tone represented by the figure 3, for example, is of course always *the third of the Base tone*, still it is by no means *the third of the fundamen-*

tal harmony, the fundamental third. (§§ 57, 63 *bis*, *ter*, 65, 87 *bis*, *ter*, 88, 95 *bis*, *ter*, 99, Remark, and 100.) So also the figures 5 and 7 uniformly designate only the fifth and seventh of *the Base note*, but not at all the fifth and seventh of *the fundamental tone;* and indeed a Base note may be figured with $\substack{7\\5\\3}$, without involving the fact that an actual seventh harmony (a fundamental four-fold chord) forms the basis of this harmonic combination, as may be seen by comparing fig. 1055 *i* with *k*, p. 776. The harmonic combination, [c e g b,] which is found there in the first measure, is by no means a proper seventh harmony, and the note d represented by the figure 7 in the chord [e g b $\bar{d}$,] in the third measure, certainly is not the fundamental seventh; and yet these two chords are, in the language of thorough-base figures, unhesitatingly called *seventh chords*, since every harmonic combination is here uniformly named simply according to the figures by which it is indicated; and thus, for example, the first chord in fig. 1056 *i*,

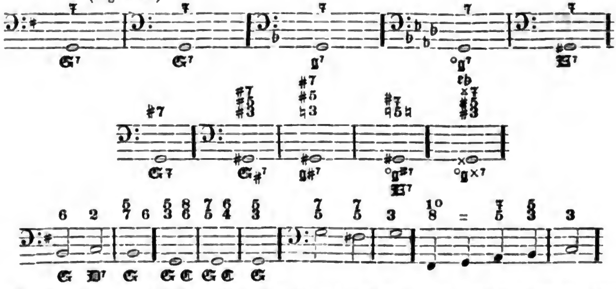
(Fig. 1056. i.) (*k*.) (*l*.)



is termed a fourth-sixth chord, merely because it is represented by the figures $\substack{7\\6\\4}$, and so also the entirely different chords in *k* and *l*, because these are represented by the same figures. (§ 65.)

Hence, a tone indicated by the figure 7 may be at one time the large, at another time the small, and at another time the diminished seventh of the Base tone; and in like manner also the figure ♯7 may at one time indicate a large seventh, at another time a small, and at an other a diminished, and both, too, may indicate an actual or proper seventh of the four-fold harmony of the first degree, or of the second, third, fourth, fifth, sixth, or seventh degree of the major or minor key,—at one time, moreover, no proper seventh, but either a ninth, or some other tone foreign to the harmony, merely a transition-tone, or a suspension, or, if the Base tone itself is a transition-tone, even every possible interval of *any harmony whatever*—fig. 1058:

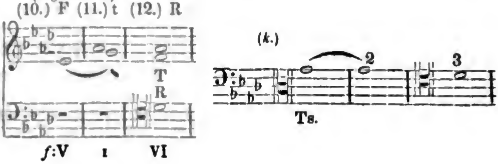
(Fig. 1058.)



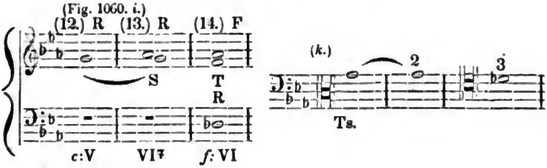
and thus every interval of any single harmony may, in turn, come into a situation in which it would be just seven degrees higher than the figured Base note.

In like manner, a thorough-basist would write the three examples in figs. 1059 *i*, 1060 *i*, and 1061 *i:*

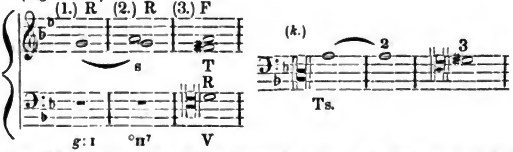
(Fig. 1059. i)



(Fig. 1060. i.)



(Fig. 1061. i.)



the essential difference between which is rendered obvious by the designation of the fundamental harmonies which is placed under them all, (§ 231, fig. 235,) as in *k*, so that thus, as one perceives, the thorough-base notation is precisely the same in all these three examples, which are yet so diverse. (Even the ♯ before the 3 in the last example, whereby this measure is in some degree distinguished from the last measure of the first example, would disappear, if the usual signature in minor keys were entirely consistent (§142); and so also the ♭ in the second example would disappear, if this passage should occur in a piece of music written predominantly in *f*-minor or *A*♭-major.)

This all very naturally arises from the fact that the thorough-base notation is radically nothing else than an abbreviated writing in notes, which, [thorough-base writing,] as one perceives, represents the distance of the higher tones from the lowest, by figures, instead of notes, and thus uniformly expresses only the exterior of tones, but not their internal and essential relationships and meaning—a mode of writing which, for example, puts *a figure* 6 in the place of *a note* standing a sixth higher than the Base note, &c.

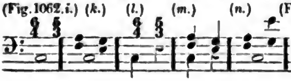
Accordingly, the thorough-base notation very frequently designates things of the same species by different signs, while it, on the other hand, often indicates entirely different things by the same sign—in short, in all cases, only that which is merely incidental, the mere distance of position between the Base note and some note or notes above it. Hence it is *entirely different* from the modes of designation employed in §§ 41, 52, 58, 97, 121, 151—153, 187, 188♯, and 231, which uniformly indicate *things which are essential*, (e, g. the designation T or t always denotes the large or the small fundamental third, the third of the *fundamental* harmony—S or s always a fundamental seventh, &c.—the designation 𝕲⁷ always points out the principal four-fold chord 𝕲⁷,—C: V⁷ always denotes the principal four-fold chord 𝕲⁷ on the dominant of *C*-major,—B♭: IV⁷ always means the large four-fold harmony of 𝕰♭⁷as belonging to the fourth degree of *B*♭-major, &c.) while the thorough-base figure 7 indicates nothing else than merely in general a harmonic combination in which a tone occurs, which, reckoned from the Base note, is a seventh, but which may be, at one time, a fundamental seventh of a principal four-fold chord or of some secondary four-fold chord, and at another time this or that other interval. (Comp. remark on § 99.)

But we will return from these preliminary considerations, to the farther description of thorough-base writing.

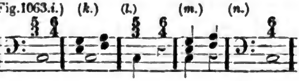
§ 564.

(II.) *If several figures successively stand over one and the same Base note,* the meaning is, as one would readily conjecture, that the upper voices are first to give those intervals which correspond to the first signatures, and then the others. Accordingly, fig. 1062 *i* is to be understood as represented in *k*; and fig. 1063 *i*, as in *k:*

(Fig.1062.i.)



(Fig.1063.i.)

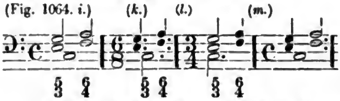


But how long shall each one of these several harmonic combinations, to be given on the same Base note, continue? a quarter-note, an eighth-note, a whole-note, &c.?—(a point which the figures do not in themselves determine, because, in themselves, they show nothing more than would be shown by the mere heads of the notes without those cross-strokes which indicate their various lengths—§ 563.) This must be determined by the reader of such figure notation, *according to circumstances.*

He must first see whether the Base note, to which several harmonic combinations are successively to be given, falls primarily, according to its rhythmical situation and its natural divisibility, into *two* or into *three* parts; into *halves* or into *thirds.*

(1.) If *two* signatures stand successively over a Base note, which, in a rhythmical point of view, fall naturally into *two* parts, (into *halves*,) then it is the most natural to take the first signature for the first half, and the second signature for the second half; and, for this reason, the two figures standing under the Base note in fig. 1064 *i k*

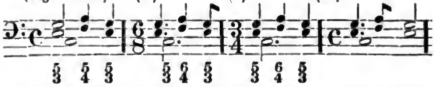
(Fig. 1064. *i.*)



are to be understood as is shown by the notes placed above.

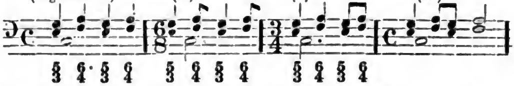
If *three* harmonic combinations are figured over a Base note which primarily divides itself into *halves*, the meaning is usually understood to be, that the first of these should have the duration of the first half of the Base note, while the two following are to divide the time of the second half equally.—Fig. 1065 *i:*

(Fig. 1065. *i.*)

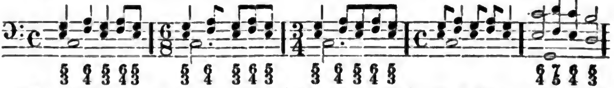


According to similar principles, *four* harmonic combinations on one such Base note are understood to have each a fourth-part of the time of this Base note; but *five* harmonic combinations thus figured are to be so construed as to divide the first three quarters of the time of the Base note equally between the first three of these harmonic combinations, and to give the remaining quarter to the two others. Figs. 1066 *i* & *k*, and 1067 *i* & *k:*

(Fig. 1066. *i.*)



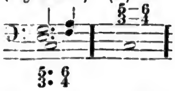
(Fig. 1067. *i*)



(2.) If *three* harmonic combinations are marked over a Base note which primarily divides itself into *thirds*, each one of them should have a third part of the time of such Base note. Fig. 1065 *l*, above. *Two* harmonic combinations over such a note, divide the time of this note in the manner exhibited by fig. 1064 *l*, above; *four* or *five*, as in figs. 1066 *l* and 1067 *l*, above.

Sometimes the *protractive point* is employed between these signatures, and in such a case it has substantially the same meaning that it has when placed after an actual note, e. g. in fig. 1068:

(Fig. 1068. i.) (k.)



Other and still more minute limitations of the duration of several thorough-base signatures placed successively over one Base note, cannot, compatibly with the nature of the figure-notation, well be assigned. Thus, for example, the passage in fig. 1064 *m*, p. 780, cannot be expressed in figures, in any unequivocal and ordinarily intelligible way; and much less other cases, which are still more complicated, as e. g. figs. 1065 *m*, 1066 *m*, and 1067 *m* & *n*, p. 780.

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§ 565.

(III.) If a *pause* follows a Base note, and signatures are placed over the pause, the meaning is, that those intervals are to be supplied which the figures over the pause would indicate, provided the foregoing Base note still continued on in the place of the rest; or in other words, the intervals which are written over a rest are reckoned *from the foregoing Base note.* Accordingly, fig. 1062 *l* is to be understood as in *m*, p. 779; and fig. 1063 *l*, as in *m*, p. 779.

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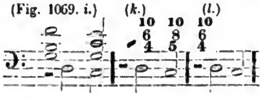
§ 566.

(IV.) In all the cases thus far mentioned, the figuring was designed to show, that the tones represented by the signatures were either to appear simultaneously with the Base note to which those signatures referred, as in figs. 1048—1053, p. 776, or in part later, as in figs. 1062 and 1063, p. 779. Or, in other words, the signatures either referred *to the Base note over which they were placed, or to the foregoing.*

But cases may also occur in which one might wish to indicate that the harmonic combination represented by the signatures should make its appearance *earlier* than the *Base note* to which the figures relate, or, in other words, where it is necessary to represent the tones which are to sound in the upper voices, by figures which refer to a Base note *yet afterwards to appear*—a Base note which presents itself later than the tones designed to be expressed by the figures. If, for example, the passage in fig. 1069 *i*

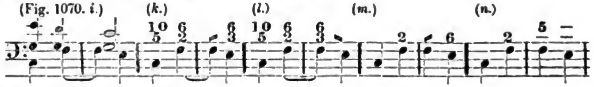
(Fig. 1069. i.) (k.) (l.)



is to be written in thorough-base characters, and the tones which are to be struck in the upper voices immediately at the commencement and even during the pause of the Base, are to be expressed by figures, this can be done only by figures which refer to the Base note d, while this latter does not actually occur until after the tones represented by such figures.

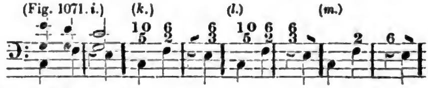
Now, in order to show, in such cases, that the tones represented by the signatures are to be struck in the upper voices earlier than the Base note to which the signatures refer, while it is usual to write the latter over the Base note, still, as a sign to show that the tones represented by the signatures are not to be struck for the first time simultaneously with this Base note, but before it, an obliquely-upwards directed diagonal stroke (/) is placed at the point where the intervals represented by the following figures are first to be struck, as in fig. 1069 *k*, p. 781, where the oblique stroke over the pause shows that the tones [g b f̄] represented by the signatures over the Base tone d, are to be already sounded, even during the pause over which the diagonal stroke stands. In accordance with the same principle, the passage in fig. 1070 *i* can be written as in *k*,

(Fig. 1070. *i.*)



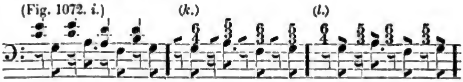
and fig. 1071 *i* as in *k*,

(Fig. 1071. *i.*)



and also fig. 1072 *i* as in *k:*

(Fig. 1072. *i.*)



The form of notation found in figs. 1069 *l*, 1070 *l*, 1071 *l*, and 1072 *l*, would, perhaps, be somewhat more natural and easy for the eye.

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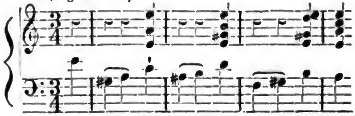
§ 567.

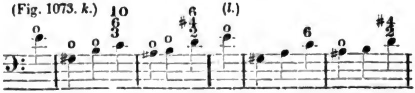
(V.) As the figures hitherto spoken of indicate notes or tones which are to be given by an upper voice, so, in like manner, the cypher is used, in order to indicate that one or more upper voices give *no* tone, that they are to be, for a time, *silent.*

Thus, with the help of this sign, the example in fig. 1073 *i* can be written in thorough-base characters as in *k:*

(Fig. 1073. *i.*)



(Fig. 1073. *k.*)



But if the upper voices are to be silent *a greater length of time*, then, instead of placing ciphers continuously over every Base note, the silence of the upper voices is concisely indicated by the sign T. S. (i. e. *tasto solo*, an expression which is borrowed from keyed instruments and which means, that merely the Base tone, the Base key alone, and no higher tones are to be struck in connection with it.)—It is usual to employ also the synonymous term *Unisono*, *Unis*, *All' unisono*, i. e. unison, one-ness of sound, (by which, however, it is sometimes understood, that the other voices are to proceed *in higher octaves with the Base voice*, in *a unison of a minor grade*.)—This designation holds good until signatures again occur over the notes; where it is customary also expressly to write the superfluous term *Accordi*, meaning that one is now again to play chords,—or the term *Accompagnamento*, meaning that the Base notes are now again to be *accompanied* by chords.

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§ 568.

The mode of signature-writing hitherto described, were it to be in all cases carried out with as much fullness and detail as it has been in the examples hitherto, could not, indeed, be called an *abbreviated* mode of writing at all, since, in this form, it would prove to be as circumstantial, copious, and troublesome, as if the upper voices were fully written out *in notes*.

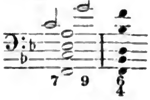
But it has become a real short-hand mode of writing by the fact, that it has been subjected to *the following reductions*.

(1.) Since, in the first place, *the higher numerical names of intervals* are only repetitions of the lower on a smaller scale, the octave being only a repetition of the prime, the ninth a mere renewal of the second, the tenth only a higher third, &c.; it was very natural, for the sake of saving figures, to fall upon the idea of not using the higher numerical names of intervals—names which in part also require the use of two figures, such as 8, 9, 10, 11, 12, &c., but to employ instead of these the more simple numerical names 1, 2, 3, 4, 5, &c., and, in general, none above 7. According to this, the example in fig. 1057 *k*, p. 777, can be written with fewer figures, as in *l*.

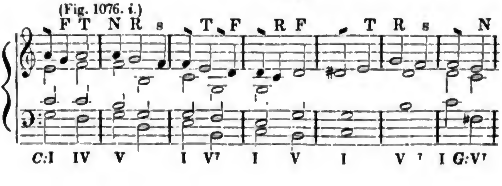
The higher figures are employed only in the following few peculiar cases.

(*a*.) Every interval foreign to the harmony and standing on the *second* (ninth, sixteenth, &c.,) degree, from the Base tone, is not ordinarily indicated by a 2, but by a 9, as in figs. 1074 and 1076,

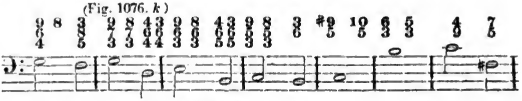
(Fig. 1074.)



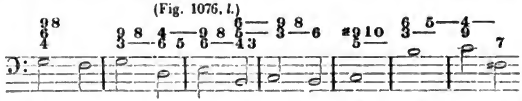
(Fig. 1076. i.)



(Fig. 1076. *k*.)

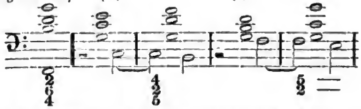


(Fig. 1076. *l*.)



(The large added ninth ḡ of the four-fold chord $\mathfrak{F}^7$, in fig. 1074, is represented, not by a figure 2, but by a 9; and so in fig. 1075 *k*, *l*, the figure 9 indicates the tone ā foreign to the three-fold harmony $\mathfrak{C}$, in the first measure, the tone ā foreign to the $\mathfrak{G}^7$-harmony in the following measure, the tone f̄ foreign to the $\mathfrak{C}^7$-harmony in the third measure, the tone d̄ foreign to the $\mathfrak{C}$-harmony in the next measure, &c.)—In all other cases, namely where the tone to be represented by 2 or 9 is an actual harmonic interval, it is usual to employ the figure 2, (as, for example, in fig. 1075,

(Fig. 1075. *i*.) (*k*.) (*l*.)



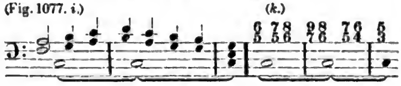
where, in *i*, the fundamental note g of the principal four-fold chord $\mathfrak{G}^7$ in the third inversion is represented merely by a 2, as also, in *k*, the fundamental fifth of the $\mathfrak{G}^7$-harmony is represented by the figure 2, and the fundamental fifth g of the three-fold harmony $\mathfrak{C}$, in *l*.

Every interval represented in the above mentioned manner by the figure 9 is, in the language of thorough-base, invested also with the title of *a ninth*. (It can scarcely be necessary to remind the reader, that such so called ninths, which are tones casually added at one time to this and at another time to that interval of this or that harmony, are not at all the same thing that *we* understand by the name *ninth*, as is readily perceived from what was observed in the remark on § 563.)

(*b*.) It is usual, moreover, in the case just mentioned, when the interval designated by a 9 proceeds downwards to the prime or the octave &c. of the same Base note, to represent this prime or octave, not by 1, but by 8.—In case the interval designated by a 9 resolves itself into the third or the tenth of the Base tone, this latter interval is usually denoted, not by a 3, but by a 10.—Accordingly, in the first measure of fig. 1076 *k* and *l*, p. 784, the tone ḡ is indicated not by 1, but by 8; and, for the same reason, the figure 8 is employed in the 2d, 3d, and 4th measures,—while 10 is used in the 5th measure.

(*c*.) Finally, the higher numbers are employed, in general, in all cases where it is deemed necessary to show very definitely, whether the voices are to move upwards or downwards. Thus, for example, in order to exhibit the passage in fig. 1077 *i* by thorough-base signs,

(Fig. 1077. *i*.) (*k*.)



it is preferred to use the figures 8 and 9, as in *k*, in order to show the reader unequivocally, that, from the tone b indicated by 7, the progression is to be, not downward, but upward to c̄, and, from this c̄, not down, but up to d̄, &c.

§ 569.

(2.) *A second saving of signs* is secured in the fact that a tone *which is a mere duplicate* of the Base tone *is not usually indicated in thorough-base figuring*, as e. g. in fig. 1057 *m*, p. 777, where, in the first chord, the tone c̄ of the third voice, being a mere duplicate of the Base tone c, is not indicated by any figure,—and so also the tone d̄ of the second voice, and the tone g of the third voice in the third chord, &c.

§ 570.

(3.) In all the representations by thorough-base figures thus far, e. g. *k—m* of fig. 1057, p. 777, every figure is written in the line of that voice in which the tone which it represents is to occur. But this order is usually relinquished, and *figures are written indiscriminately over the Base notes without observing the lines*, as in *n*, p. 777,—so that the figure of that interval which is to be heard uppermost is not necessarily written highest, and the tones which are to appear in the middle voices, in the middle line; but in other ways, often arbitrarily chosen:—for the most part, figures of the highest denomination are placed highest, while those of a lower denomination are placed below, as in *o*, p. 777.

REMARK.

We here again stop a moment to consider. We readily perceive, that while the thorough-base notation has become more concise and condensed by the above-mentioned curtailments and reductions, still, on the other hand, it has lost much in definiteness and precision. Indeed, this cannot be otherwise; for every other abbreviated writing in half-words, or other condensed signs, is always less perfect than a mode of writing in which every thing is fully written out, in a full, clear manner.

We will enumerate *these indefinitenesses*, arising from the above-mentioned retrenchment of figures.

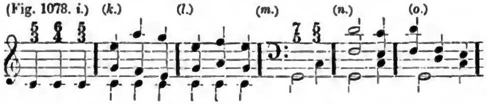
(*a*.) The circumstance just mentioned in § 568, 1, namely, that the pitch of the tone in which each interval is to be executed, is not to be shown by the magnitude of the figure, since e. g. the figure 3 serves as well to designate a tone standing only on the *third* degree of the Base tone, as to designate one standing on the *tenth* degree above; this circumstance, I say, is of itself a source of no inconsiderable indefiniteness; for, the first two figurings in fig. 1057 *o*, p. 777, for example, can equally well be understood as in *i*, where the upper voice proceeds from ḡ to f̄, and as in *q*, where it proceeds from ḡ to f̿.

(*b*.) Still more important ambiguities arise from the circumstance mentioned in § 570; for, by this means, in the case of several figures standing above one another, it remains entirely undetermined,

(*α*.) Whether the tone represented by one of them is to occur in a higher voice than the tone represented by another, or in a lower; and, hence, fig. 1050 *i*, p. 776, can as well be understood in the manner exhibited by *k*, as in that shown by *l*, or *m*, or *n*, p. 776.

(*β*.) It remains farther undetermined, whether this or that voice is to proceed from this or that interval of one harmonic combination to this or that of the following; and, hence, fig. 1078 *i*.

(Fig. 1078. *i.*)



can either be so executed that the upper voice shall, in the first harmonic step, make a skip upward from $\bar{\bar{e}}$ to $\bar{\bar{a}}$, while the middle voice proceeds downward from $\bar{g}$ to $\bar{f}$, as in *k*, or it may be performed as in *l*, where the former proceeds from $\bar{\bar{e}}$ to $\bar{f}$, while the latter goes from $\bar{g}$ to $\bar{a}$. So also, according to the figures of thorough-base, fig. 1062 *i*, p. 779, can equally well be executed as in *m* or as in *n*.

(γ.) Still more! It is left to the performer to give the harmonic combinations indicated by the signatures, either with many voices or with few, or, in other words, to give the harmony, in performance, more or fewer upper voices—e. g. fig. 1057 *o*, p. 777, either as four-voiced, as in 1057 *i*, p. 777, or as five-voiced, as in *u*, or three-voiced, as in *v* or *w*, &c.; and thus to introduce, at one time, frequent doublings, as in *u*, and at another omissions as in *w*.

(δ.) Indeed, in many cases it remains optional with him, either to make a voice rest, or to let it proceed, just according to his fancy, or as occasion may require; and thus, for example, either to perform fig. 1078 *m*, above, as in *n*, or as in *o*.

(ε.) By putting together all that has been said above, it will be seen that *thorough-base notation leaves the entire carriage of voices undetermined.* (The trivial exception of which we spoke above in § 568, c, is not to be considered.) Therefore, the entire charge of arranging, distributing, and carrying voices, is left to the one who has to execute such a thorough-base voice.

Hence the signature notation is only made for those who understand the laws for the carriage of voices; and one must, for example, be acquainted with the prohibitions relative to the parallelisms of fifths and octaves, and the downward tendency of the principal seventh, in order to know that the passage in fig. 1057 *o*, p. 777, must not be executed as in *x;* and so one must also be acquainted with the doctrine of the progression of harmonic tones, in order to know that the passage in fig. 1062 *i*, p. 779, is not to be executed as in *n*.

But we will return again to the particular object now before us, namely, the explanation of signatures.

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§ 571.

(4.) Still *an additional retrenchment* has been introduced by means of the conventional agreement, *that certain figures shall in many cases be considered as sufficiently intelligible without being written.* That is to say—

(*a.*) If no figure at all stands over a Base note, the meaning is understood to be the same as if the figures $^{5}_{3}$ were placed over it; and thus fig. 1078 *k*, above, is, in the language of thorough-base, precisely equivalent to *i*.

In like manner as the figures 3 and 5 are considered to be self-evident in the case of an entirely unfigured Base note, so is the figure 5, when the figure 3 alone is (superfluously) placed over a Base note—and, vice versa, the figure 3, when a figure 5 stands alone over a Base note; accordingly, fig. 1050 *p* and *q* mean the same thing as *i* and *o*, p. 776,—fig. 1053 *l*, the same as *k*, p. 776.

(*b.*) In the case of a Base note figured merely with a 7, the figures 3 and 5 are likewise assumed to be understeod, and hence fig. 1049 *l* has the same meaning as *i;* that is to say, the harmonic combination consisting of a Base tone, its third, its fifth, and its seventh, is not marked with all these figures, but merely with the figure 7, and, for this reason, it is called, in the language of thorough-base, not a third-fifth-seventh chord, but simply a seventh chord.

So, also, the figure 3 is assumed to be understood in the designation $^{7}_{5}$, as is also 5 in $^{7}_{3}$; and thus fig. 1049 *m* and *n* mean merely the same as *i* and *l*, p. 776.

(*c.*) The figures 3 and 5 are also assumed to be understood in the case of a Base note marked only with the figure 9, and so also in the figures $\begin{smallmatrix}9\\7\end{smallmatrix}$.

The figure 3 is likewise supposed to be understood in $\begin{smallmatrix}9\\5\end{smallmatrix}$ and $\begin{smallmatrix}9\\7\\5\end{smallmatrix}$, and so also the 5 in $\begin{smallmatrix}9\\3\end{smallmatrix}$, or $\begin{smallmatrix}9\\7\\3\end{smallmatrix}$.

(*d.*) The figure 3, moreover, is assumed to be involved in the case of a Base note marked simply with a 6, so that the figure 6 is equivalent in meaning to $\begin{smallmatrix}6\\3\end{smallmatrix}$, and the harmonic combination consisting of a Base note, its third, and its sixth, is denominated, not a third-sixth chord, but merely a *sixth chord.* (Comp. § 65.)

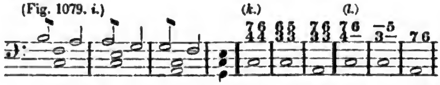
(*e.*) A figure 3 is likewise understood to be associated with the designation $\begin{smallmatrix}6\\5\end{smallmatrix}$—(a fifth-sixth chord.)

(*f.*) A figure 6 is assumed to be connected with $\begin{smallmatrix}4\\3\end{smallmatrix}$—(a third-fourth chord.)

(*g.*) The figures 4 and 6 are assumed to combine themselves with the designation 2—(a second chord.)

Here, again, it must not be imagined, that every harmonic combination which, for example, is represented by the thorough-base figure 6 or $\begin{smallmatrix}6\\3\end{smallmatrix}$, and is on this account always, in the language of thorough-base, denominated a sixth chord, is therefore in all cases a three-fold harmony in the first inversion, or that a harmonic combination marked with the figures $\begin{smallmatrix}4\\3\end{smallmatrix}$ is always a four-fold chord in the second inversion, &c. The reverse is very easily seen from fig. 1079,

(Fig. 1079. *i.*)

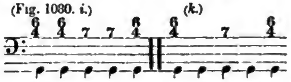


where the so-called sixth chord marked with $\begin{smallmatrix}6\\3\end{smallmatrix}$ is by no means the small three-fold chord 𝔞 in the first inversion. (Comp. remark on § 563.)

In pursuance of what has been said from (*a.*) to (*g.*), the passage in fig. 1057 *i*, p. 777, may be briefly represented by thorough-base signs as in *p*.

(*h.*) When one and the same Base note sounds twice or more successively, and in each instance the same intervals in the upper voices are to be heard in connection with it, it is necessary to place the signature over the Base note only in the first instance, with the understanding that this signature is to serve for the subsequent repetitions and to continue in force until displaced by other signatures. Accordingly, fig. 1080 *k*

(Fig. 1080. *i.*)



has the same meaning as *i*, inasmuch as the figures $\begin{smallmatrix}6\\4\end{smallmatrix}$ over the second Base note are understood to be continued on, as is the figure 7 over the fourth Base note.

(*i.*) It is not unfrequently necessary, however, actually to write *figures which might be understood of themselves.* This is the case:

(*α.*) First, when the interval corresponding to such a figure is to be played *otherwise than it would be according to the signature of the key*, [according to the given scale;] in which case it is necessary expressly to write the figure, even though it might be understood of itself, so as to be able to connect with it the required transposition-sign. If, for example, in a piece of music having no signature at all, the harmonic combination [B d♯ f♯] is to be represented by the signs of thorough-base, the figures $\begin{smallmatrix}5\\3\end{smallmatrix}$, though in themselves capable of being understood, still must be written over the Base note, merely for the sake of our being able to connect with them the requisite sharps, as in fig. 1051 *k*, p. 776. The same thing is found in figs. 1052 *k* and 1053 *k*, *l*, p. 776.

But even here a retrenchment has been introduced. It has been assumed, namely, that in the above-mentioned case the figure 3, *the third of the Base tone*, need not be written, but that it is sufficient, instead of the figure, to place the transposition-sign alone over the Base note, and thus, for example, to employ merely the signs ♭, or ♯, or ♮, instead of ♭3, or ♯3, or ♮3. Accordingly, in a piece of music, which has no signature, the harmonic combination (B d♯ f♯) may, instead of being written as in fig. 1051 *k*, p. 776, be more concisely written as in *l*; and the chord [c e♭ a♭,] instead of being written as in fig. 1052 *k*, p. 776, may be more briefly written as in *l*.

(4.) A second case where it is desirable, for the sake of definiteness, if not strictly necessary, to write figures which might be understood of themselves, is that in which the rules of assumption in reference to these particularly condensed thorough-base signatures become, under certain circumstances, at variance with each other.

If, for example, the passage in fig. 1062 *k*, p. 779, is to be figured in the thorough-base manner, it can be done in no other way than by actually writing the figures $\genfrac{}{}{0pt}{}{5}{3}$, though these might in other cases be perfectly well understood; because it can in no other way be shown, that the three-fold harmony [c e g] is to follow the fourth-sixth chord [c f a] on the same Base note c. For the same reason, the figures $\genfrac{}{}{0pt}{}{5}{3}$ must stand over the third Base note $\bar{c}$ in fig. 1078, p. 786. On a like ground, the passage in fig. 1063 *k*, p. 779, cannot be well expressed in thorough-base figures, otherwise than as in *i*. It might possibly be done, indeed, as in *n*, where the figuring $\genfrac{}{}{0pt}{}{6}{4}$ stands a little to the right hand of the Base note and not directly over it, in order to show that the tones $\genfrac{}{}{0pt}{}{6}{4}$ are not to be struck until after the Base note; but still the figuring in *i* would always be less equivocal and more explicit.

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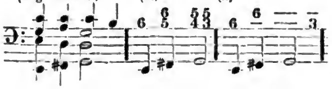
§ 572.

(5.) A retrenchment of signs, is, moreover, found in the following case.

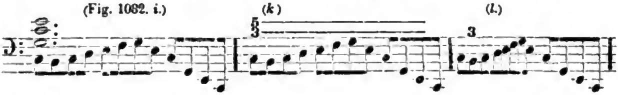
It often happens, that, in two immediately successive harmonic combinations, even though these may be entirely unlike, *one or more tones are common to them all*, as, for example, in fig. 1081 *i*,

(Fig. 1081. *i*.) (*k*.) (*l*.)



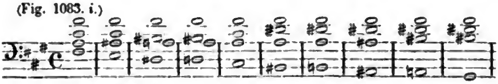
where the tone $\bar{c}$ occurs in the first, second, and third harmonic combinations,—the tone d in the second, third, and fourth.—In such cases, a figure is not used in each successive harmonic combination to designate a tone which is common to them all, as in *k*, but when the tone has once been represented in the first of these successive harmonic combinations by a figure or other signature, *a horizontal line* (——) is extended immediately from this signature towards the right hand over the Base note, as a substitute for this figure in each of the successive harmonic combinations which follow. Accordingly, the passage in fig. 1081 *i*, p. 788, can be figured as in *l*, instead of being figured as in *k*; fig. 1082 *i*, can be concisely figured as in *k*,—

(Fig. 1082. i.) (*k*) (*l.*)

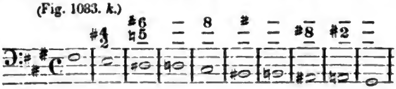


also fig. 1076 *i*, as in *l*, p. 784,—fig. 1079, p. 787, as in *l*,—and fig. 1083 *i*, as in *k:*

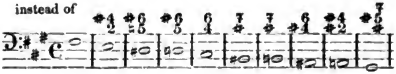
(Fig. 1083. i.)



(Fig. 1083. *k*.)



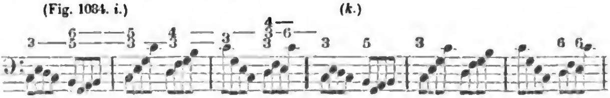
instead of



§ 573.

(6.) Finally, it is not unfrequently found, that such portions of the Base voice as admit of its being easily understood what harmonic combinations must be connected with them, are left entirely unfigured,—e. g. fig. 1082, above, merely as in *l*; and in a similar manner the example in fig. 1084 *i*, is more briefly written as in *k*,

(Fig. 1084. i.) (*k*.)



since it is here also assumed to be clearly intelligible to the reader in itself, that the three-fold harmony 𝕮 continues during the first four eighth-notes, and the $\mathfrak{G}^7$-harmony during the four following, &c.—

§ 574.

Thus far I have described the thorough-base notation as it is most generally in use.

Many musicians, however, deviate in certain points from this mode of writing, so that not unfrequently one and the same sign indicates, with different writers, quite different things, and one and the same thing is indicated by different signs with different writers; all which tends to make the thorough-base notation the more confused and embarrassing, if not even less perfect.

But in order that we may be able to read the figured Bases of these writers, we will now likewise become acquainted with such variations [*variantes lectiones.*]

Some musicians place the chromatic signs ♯, ♭, ♮, ×, ♭♭, *after* the figure, instead of before it, and, accordingly, write as in fig. 1051 *m*, p. 776, instead of as in *l*,—as in fig. 1052 *m*. p. 776, instead of as in *l*,—and as in fig. 1053 *m*, p. 776, instead of as in *l*.

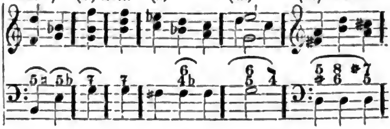
Others find it more convenient, for the sake of brevity, to indicate chromatic elevations by drawing one or two strokes through the figures, than by means of the usual chromatic signs ♯, ×; and, accordingly, fig. 1051 *n* would mean the same as *l*, p 776.

Others, on the contrary, connect the idea of chromatic *depression* with a stroke thus drawn through a figure, as e. g. fig. 1052 *n*, instead of *l*, p. 776.

Still others have fallen into the strange idea of appending a flat (♭) to every figure 5 which forms a *small* or so-called diminished fifth with the Base tone, (Theory, § XXVIII, Remark,) and hence write fig. 1053 *n*, as in *o*, p. 776.

On the contrary, others again have seen fit to employ a curved line or the sign ^ to designate such a small fifth, e. g. fig. 1054 *i:*

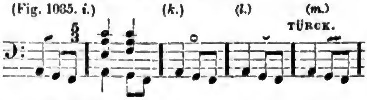
(Fig. 1054. *i.*)



But others again use this same curve to indicate entirely different things, namely either that some interval of the chord over which the curve stands is to be left out, e. g. fig. 1054 *k*, above,—or that the interval over which it stands is a transition-tone, or a suspension, fig. 1054 *l*, *m*,—or that the passage thus marked is to be executed only in three voices, as in *n*, above.

We sometimes find, moreover, the sign o, or ⌣, or ≈ used instead of the diagonal stroke /, so that thus, fig. 1085 *i*

(Fig. 1085. *i.*)



would be written as in *k* , above.*

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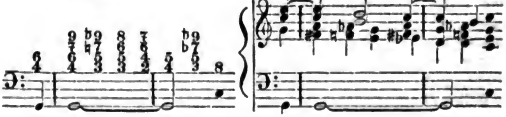
* The three following examples of thorough-base notation, with the music represented thereby placed at the right hand of each, are not referred to in the text of the present edition of the author's work; but, as they are found among the other examples which the author quotes in connection with this subject, and as they may be of use for the reader's inspection, they are subjoined below:

(Fig. 1086.)

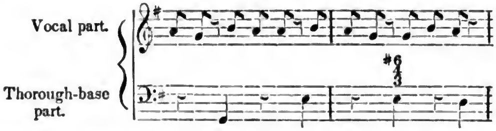


(2.) APPLICATION OF THOROUGH-BASE NOTATION. — PARTICULARLY ITS APPLICATION TO CONTRAPUNTIC EXERCISES:—TO ONE OR MORE GIVEN VOICES, TO COMPOSE ONE OR MORE OTHERS, WHEN THE GIVEN VOICES ARE FURNISHED WITH THOROUGH-BASE FIGURES.

§ 574 *bis*.

Having thus far become acquainted with the meaning of thorough-base signatures, it now remains that we say something on the practical advantages and use of them, to wit:

Thorough-base writing is sometimes, in the first place, a convenient means of writing *merely a figured base voice* to a piece of music, or to individual parts of it, e. g. to a Choral melody, to a Solfeggio, to a Recitative, and the like, instead of *any other instrumental accompaniment*. For such a purpose, this mode of writing, as being more concise, is, without doubt, of entirely practical utility, so far as an extremely simple accompaniment is concerned — an accompaniment consisting merely of naked chords, which can be indicated in most cases more easily and briefly by a few thorough-base signatures, than by fully written notes, and which also can be more easily comprehended by the eye and more easily read, by one who understands thorough-base notation, than chords fully written out in notes. This is the case, for example, in the so-called dry recitative, (*recitativo sicco*), accompanied simply by naked chords struck on a piano-forte, (sometimes, in the Italian opera,) by a violoncello, or by some other instrument;— of which species of composition, the following Base voice, for example,



is not only easy to read, but also affords at the same time the incidental advantage, that a thorough-base voice of this description, requiring only a single staff, may at pleasure be executed either on the piano-forte or on some other instrument, e. g. on the Violoncello, the Harp, perhaps on the Guitar,

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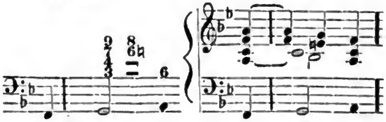
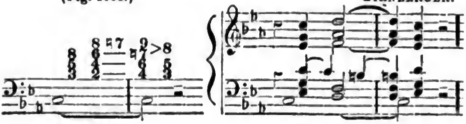
(Fig. 1087.)



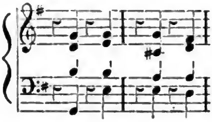
KOCH.

(Fig. 1088.)

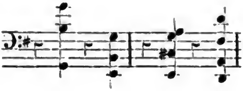


KIRNBERGER.

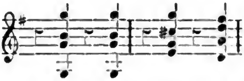
&c.;—on the Piano-forte, the Harp, or the Organ, in the following manner, for instance:



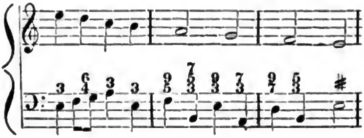
On the Violoncello:



On the Guitar:

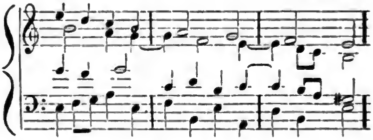


And so also it may, in many cases, be found more easy and convenient for both writer and reader, to write a simple melody, e. g. a choral melody, or perhaps a Solfeggio, and the like, in the following manner,



than in fully written notes, as follows:

VOGLER.



(although it is true, indeed, that even in this case, to at least the great majority of readers and players actual notes would be incomparably more welcome than thorough-base signatures, were it only for the greater clearness with which the music is presented to the eye by notes, than by figures.)

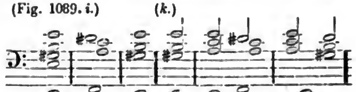
A *second*, and, in many respects, very considerable advantage of thorough-base writing consists in the fact, that, when the Base voice is figured in the thorough-base manner in a score, as is usually done in pieces of church music, such figuring often very much facilitates the understanding of the harmonic web [the structure of the harmony] *in reading and playing from score*, since a Base staff with thorough-base signatures immediately marked over it is for the most part more easily surveyed by the eye, than the entire mass of vocal and instrumental parts, constructed for a wide distance above each other in several staffs, and to be read in several different clefs. Thus it here affords about the same facility which is furnished by placing under the full score an abridged piano-forte abstract: that is to say, to an individual who has once rendered himself familiar with thorough-base figures, it secures, in case these figures are not too numerous and huddled together in a too confused manner, not only the advantage of his being able more easily to survey them than the full score and perhaps also to accompany a vocal part according to them,—but these thorough-base signatures may often be of utility too by the fact that they prevent the attention of the player from score, of the conductor in rehearsal, or of any other reader, from passing over unnoticed, say, an unexpected leading tone or other distinguishing and important interval, which lies, perhaps, in the apparently unimportant part of some wind instrument, in an unusual clef, or in some other obscure situation, where one would not expect to find it. This advantage is obviously of so great importance in itself, that it is really a matter of surprise that it should not have found acceptance also in secular music.

How far it is proper and desirable, in *the execution* of a full-voiced piece of music, to allow, besides the full instrumentation, the thorough-base figures also to be performed by a thorough-base player on the organ or otherwise, is another question, upon which I must refer the reader to what I have said in relation to the *gross impropriety* of such thorough-base playing, in the periodical *Caecilia*,* as also in my *Treatise on Thorough-base* [*Generalbasslehre*], published by *Schott at Mentz.*

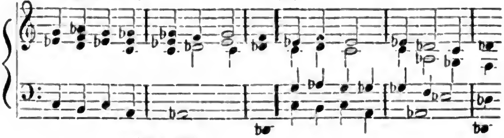
(These views were first published in the Leipsic General Musical Journal for the year 1813, p. 105 and onward,† and ten years afterward another gentleman saw fit to publish these same views, first ventured upon by myself,—as strictly his own, and that too in the same periodical.‡)

A *third* real advantage of thorough-base notation consists in the fact that it often serves superficially to sketch a piece of music in haste, which not unfrequently can be done sooner by figures than by the ordinary notes.—Indeed, for that matter, a series of harmonic combinations may be noted down entirely without note-lines and music-paper, by merely using letters in the place of the Base notes. Thus, for example, we may, in this rapid way of writing, sketch the harmonic combinations found in fig. 1089—1091,

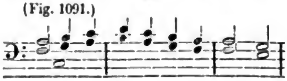
(Fig. 1089. *i.*) (*k.*)



(Fig. 1090. *i.*) (*k.*)



(Fig. 1091.)



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* XIII Bd. (51. Heft) S. 145, flgg.

† Leipz. allg. mus. Zeitg. vom Jahr 1813, S. 105 u. flgg.

‡ Jahrgang 1822, Nr. 42, S. 677 u. flgg.

as follows:

(Fig. 1089 *i*:) $\overset{\sharp}{E}\ |\ \overset{\substack{\sharp 6\\5}}{F}\ |\ \overset{\sharp}{E}$.—(Fig. 1089 *k*:) $\overset{\sharp}{E}\ |\ \overset{\substack{6\\4}}{E}\ \overset{\substack{\sharp 6\\5}}{F}\ |\ \overset{\substack{6\\4}\ \substack{7\\\sharp}}{E}\ |$

(Fig. 1090:) $\overset{\flat}{c}\ \overset{\flat 7}{B}\ \overset{\flat}{c}\ \overset{\substack{\flat 7\\\flat 5}}{A}\ |\ \overset{=}{A\flat}\ \overset{\substack{6\\\flat 4}}{A\flat}\ \overset{\substack{\flat 7\\\flat 5}}{A\flat}\ \overset{\substack{=\\3}}{A\flat}\ |\ \overset{\flat 5}{D\flat}$

(Fig. 1091:) $\overset{\substack{6\\4}\ \substack{7\\5}\ \substack{8\\6}}{c}\ |\ \substack{9\\7}\ \substack{8\\6}\ \substack{7\\5}\ \substack{6\\4}\ |\ =\ \substack{5\\3}\ |$

§ 575.

Still a farther species of utility to be derived from the system of thorough-base notation, (chiefly for the sake of which, indeed, I have mentioned the subject in this Theory,) consists in the fact that it is happily adapted to be used in *contrapuntic exercises.**

The utility of the thorough-base notation, in this respect, depends upon the circumstance that its figures uniformly indicate only what tones occur in the other voices, that is to say, only notes, but not directly the fundamental harmonies involved in them, and that the entire arrangement and carriage of the other voices is left to the personal agency of the reader himself.

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* I say, in *contrapuntic exercises*, but not *in teaching the theory of composition itself*, for which, or instead of which, it is often (irrationally enough) used amiss. For, it follows from the very fact that the thorough-base notation is essentially nothing else than a short-hand species of writing, whose signs uniformly represent nothing but mere notes, though indeed less perfectly than notes themselves, and that they give as little information in respect to the internal harmonic sense and connection of the tones indicated, as if the tones were written in the usual notes, whose substitutes they are, (§ 568, remark,)—I say, it is evident from these considerations, how irrational it is *to attempt to found the doctrine of pure composition upon these thorough-base figures*, whose use pre-supposes a complete knowledge of the subject already;—just as if a pedagogue, for instance, should attempt to construct a Latin Grammar upon the doctrine of the abbreviations of Latin words and phrases.

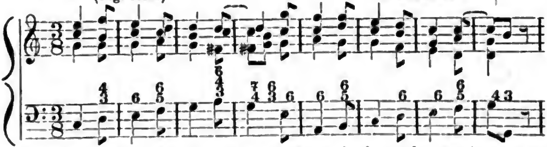
This view becomes the more striking, if we consider in what way persons think to arrive at that object, namely, by assuming the doctrine of pure composition to consist in showing how one is to treat this or that interval,—e. g. the seventh tone from the Base tone,—or how one is to treat the third, the fourth, and the sixth, in a third-fourth chord,—the third, fifth, and sixth in a fifth-sixth chord, &c.;—just as if one who had occasion to write a theory of arithmetic, for example, should make this consist in first teaching his pupils what they were to do with those numbers in which the figure 1 should occur, &c.! (See remark on § 99.)

It is almost yet more irrational, to write, as has been done, so-called *Thorough-base Schools* which only purport to teach how to play a figured Base according to the rules of the art, *without one's being radically acquainted with the theory of pure composition;*—a little piece of trickery which seems to me very much like a man 's undertaking only to teach a pupil to read a book written in mere abbreviations, without his understanding the language in which it is written.

After these remarks it will be quite apparent, *why* and *in what sense* I have, in many parts of my Theory, denominated such instruction-books *detestable Thorough-base Schools.* Such an intrinsically mistaken attempt can never be and will never be anything else, even had Apollo himself written it; and recipes and prescriptions, how, in this and that case, a tone must be treated which may happen to be the second, third, fourth, &c. from the Base tone,—how the third, the fourth, the ninth, the second, &c. in this or that second-fourth-sixth chord, or even the Base tone itself, is to resolve itself, &c.,—prescriptions which at one time, indeed, prove correct, but at another not, as we have seen again and again in the course of our Theory,—I say, such rules and prescriptions can never be anything else than a miserably jumbled aggregation of family medicines, promiscuously thrown together in the most arbitrary manner, without any actual internal relationship or connection.

We will, then, take in hand an example furnished with thorough-base figures, say fig. 1092,

(Fig. 1092.) **KIRNBERGER.**



and will reject one of the upper voices from it, in order again to supply it from the guidance of thorough-base signatures.

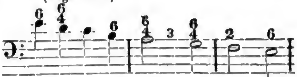
We will afterwards reject several, and finally *all* the upper voices, so that merely the figured Base alone shall be left us, from which we will at one time form a composition having two voices, and at another one having three, four, or more voices.

I avoid mentioning many examples for similar exercises, since every thorough-base voice which every individual can easily supply himself with, may be used for an exercise of this species. Those scores of good composers which have their Base voice marked with the signatures of thorough-base, are particularly to be recommended for this purpose, because the pupil, after having drawn out such a figured Base in voices, can compare his work with the carriage of voices found in the original score, which latter serves, in such a case, as an instructive correction of the exercise. The examples for practice given in *Türck's* Guide to Thorough-base playing, [Anleitung zum Generalbassspielen,] will serve for a similar purpose, as will also those in *Kirnberger's* Principles of Thorough-base, [Grundsätze des Generalbasses,] and many others.

One will soon become able, by proceeding in this way, to place a figured Base voice before him on the piano-forte, and directly to play off a piece of music in two, three, or more voices; or, as it is termed, *to play thorough-base.*

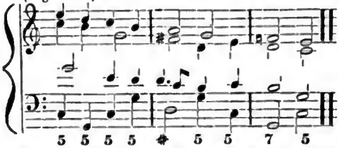
Finally, one may try to convert the figured Base voice into a middle or upper voice by transposing it—say one or two octaves higher, so that the tones indicated by the signatures shall at one time be given to the higher voices, and at an other to the lower. Thus, the figured voice in fig. 1093,

(Fig. 1093.)



may be interwoven into a four-voiced piece as an upper voice, as in fig. 1095,

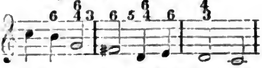
(Fig. 1095.) **VOGLER'S CHORALSYSTEM.**



which contains the harmonic combinations indicated by that figuring.

In like manner, the passage in fig. 1094,

Fig. 1094.)



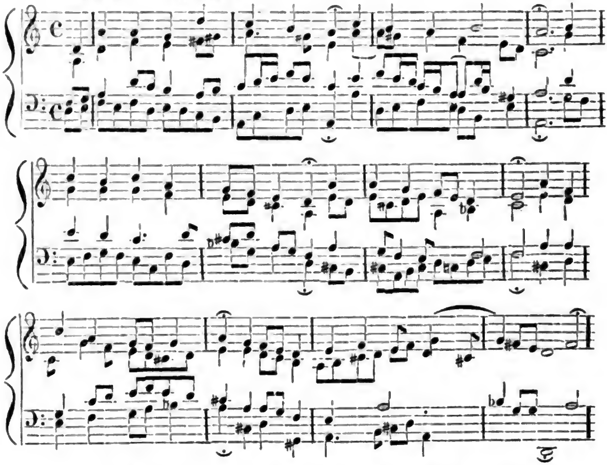
can also be treated as a middle voice, as is the case in fig. 1095,—&c.

(D.) To set one or more voices to one or more given voices, when the harmonies to be chosen are not strictly indicated.

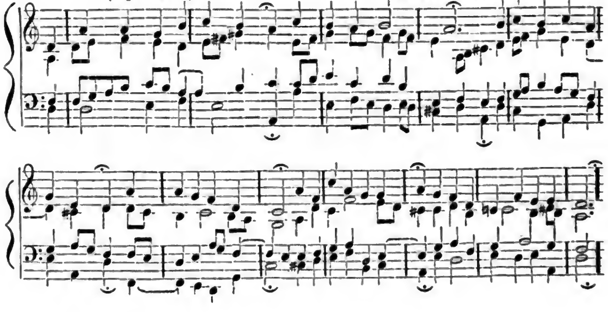
§ 576.

Finally, those contrapuntic exercises in which the harmonic combinations to be supplied have hitherto been indicated to us in one way and another, we will now undertake, without any such aid. From some piece having several voices, in which the harmonies are nowhere particularly designated, as e. g. fig. 1098 or 1099,

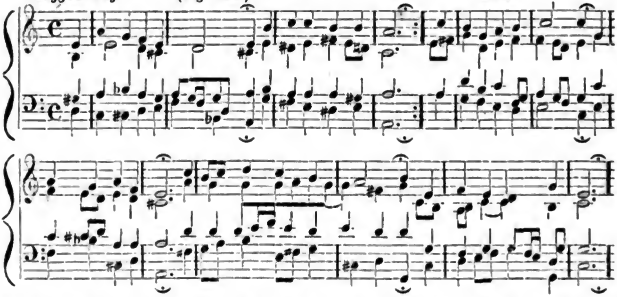
Doric Key. (Fig. 1098. *i.*) BACH.



(Fig. 1098. *k.*) VOGLER'S IMPROVEMENT.



Phrygian Key. (Fig. 1099.) BACH.



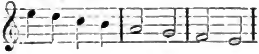
we will select out one or more voices, so as to supply them again without any such assistance. We can also do the same thing with several other examples.

In this way we shall at length become able to set one or more voices to *a single voice* which is furnished with no particular indication of the harmonies to be chosen;—and this species of exercise is the one with which (as we have mentioned above in § 559) our teachers of musical composition *begin* and *end* their contrapuntic exercises, as they do in general their exercises in pure composition, but to which *we* should be as little inclined rigidly to adhere, as we would to make the first commencement with it.

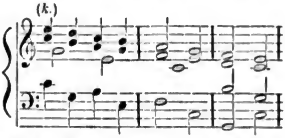
It is self-evident, that the practitioner must, in exercises of this species, himself seek out and select suitable harmonies and harmonic successions for the given voice—the *cantus firmus*.

In doing this, one will naturally at first choose those harmonies to which the *cantus firmus* primarily points. Subsequently, however, one can do the opposite, and can, for example, counterpoint the *cantus firmus* in fig 1097 *i*,

(Fig. 1097. *i*.)

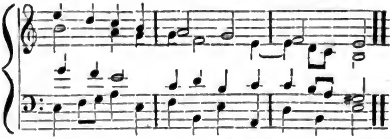


(*k*.)

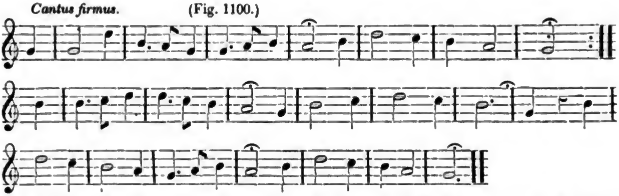


at one time as in *k*, and at another as in fig. 1095, p. 795, or in fig. 1096:

(Fig. 1096.) VOGLER'S CHORAL-SYSTEM.

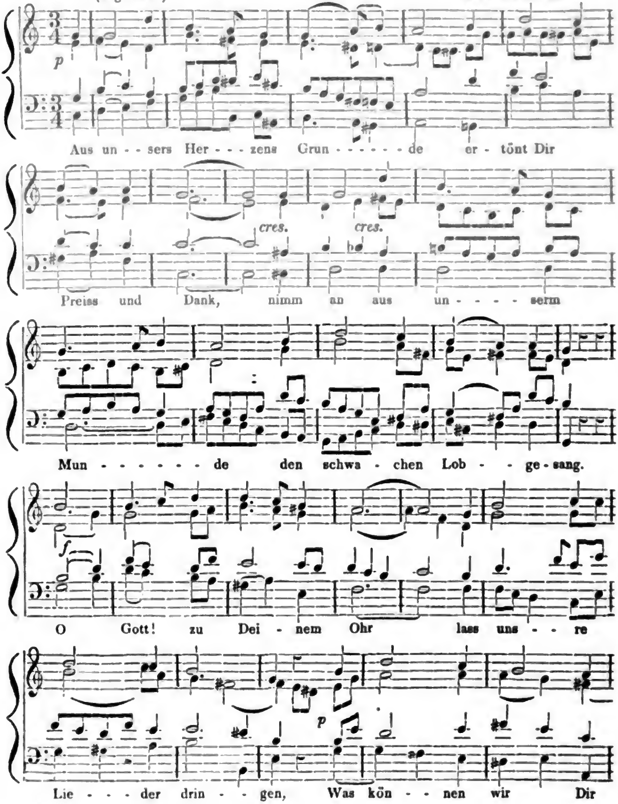


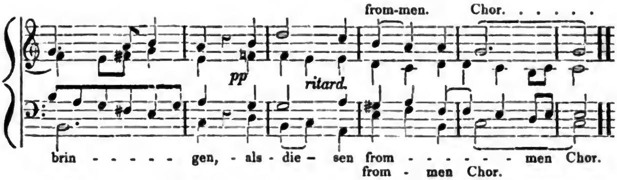
Indeed, one may even attempt to set a whole *cantus firmus* in an entirely different key from the one to which it naturally points. Thus, e. g., I have attempted to construct the melody found in fig. 1100,

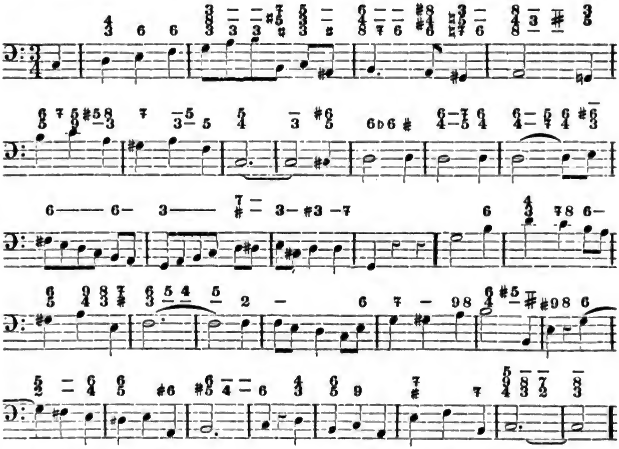


—a melody which very decidedly indicates the key of *G*-major, into a piece of music in *C*-major, without in the least altering its form, as in fig. 1101:

(Fig. 1101.) FROM MY OP. 41.


p
Aus un - - sers Her - - - zens Grun - - - - - - de er - tönt Dir
cres.
cres.
Preiss und Dank, nimm an aus un - - - - serm
Mun - - - - - - - de den schwa - chen Lob - - ge - sang.
f
O Gott! zu Dei - nem Ohr lass uns - - re
p
Lie - - - der drin - - gen, Was kön - - nen wir Dir


from-men.
Chor. . . . . . .
pp
ritard.
brin - - - - - - gen, - als - die - sen from - - - - - - - men Chor.
from - men Chor.



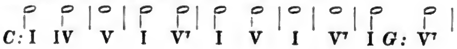
As examples for practice in counterpointing a *cantus firmus*, we may, in general, use any that occur in Treatises on Thorough-base.

DIVISION II.

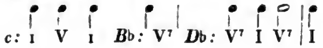
TO FORM A GIVEN HARMONIC SUCCESSION INTO VOICES.

§ 577.

Thus far we have uniformly had either several given voices, or at least one, to which we were to set others. But we will now attempt to form *a series of harmonies*, given alone, into voices. We will, for example, transcribe the designation of harmonies standing under fig. 1076, p. 784, alone by itself, adding merely forms of notes, to show how long each harmony is to continue, somewhat in the following manner:

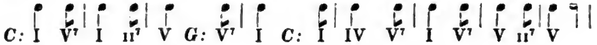


and will then try to form, according to these given harmonies, a piece of music consisting of two, three, four, or more voices, at one time exclusively of harmonic tones, and at another of harmonic tones combined with others which are foreign to the harmony.—Below are found some more problems of this species:



(Comp. fig. 1090, p. 793.)

Or:



(Comp. fig. 1092, p. 795.)

DIVISION III.

TO INVENT A PIECE OF MUSIC WITHOUT ANYTHING BEING GIVEN.

§ 578.

The exercises naturally preliminary to this problem having been pretty thoroughly canvassed, in what precedes, we may now venture with some degree of certainty upon the business of inventing a piece of music entirely from our own resources,—of composing a piece.

If we will, however, observe some gradations in this matter, we may proceed somewhat in the following manner. We will first invent merely one voice or simply a melody, and then add to this voice several others in the manner suggested in § 576. In this way we obtain a piece of music in which everything has been invented by ourselves.

At another time we will invent merely a series of harmonic successions, and then carry out this series of harmonies into voices according to the directions in § 577. In such a case, too, we shall have by degrees produced a piece of music wholly from our own resources.

In this way we shall at length become able to perform all the above separately treated operations at once, and therewith to produce at one operation *a piece of music grammatically correct*, *a pure musical composition*, and either to write it on paper, or to play it on an instrument.

To teach the art of doing this, has thus far been the object of the present Theory. Whatever else pertains to the theory of musical composition, namely the more artificialized forms of musical composition, of what is called Double Counter-point, of Imitations, Canons, and Fugues, as it were the *Syntaxis ornata* [*the ornate syntax*] is foreign to the doctrine of merely *pure* composition, *the mere Grammar of Musical Composition.*

APPENDIX.

ON THE ANCIENT MUSIC: PARTICULARLY THE OLD GREEK OR CHURCH KEYS.

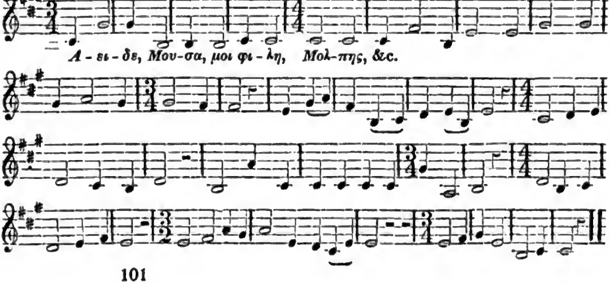
§ 579.

In our whole previous Theory, we have entirely passed over one subject, which, in other books of instruction, has been made a matter of very great importance; indeed, with which many have been accustomed to commence their instructions and upon which—even to found it. This is the doctrine of the so called Greek or church keys.

I cannot convince myself of the propriety of this mode of procedure, deeming this subject, as I do, to be something wholly foreign to the theory of musical composition; and I here touch upon it supplementarily, simply in the way of historical narration, in order that my readers may not be left in ignorance of a subject, to the knowledge of which, in the eyes of many, so great importance is attached.

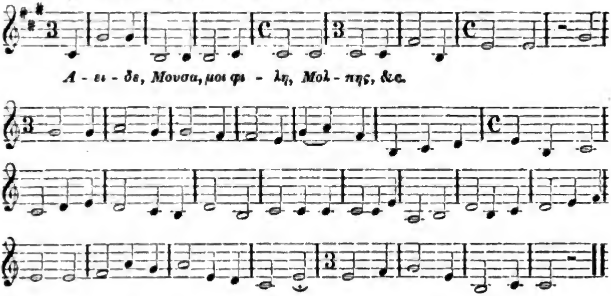
§ 580.

In the views which we have thus far taken of musical composition, we have uniformly recognized only *two* different species of keys, namely major and minor. These two species of keys, moreover, are properly the only ones which, at least so far as our ears at the present day are concerned, are adapted to the purpose of music. Musical antiquarians, however, assure us, that the ancients had, not like ourselves, merely two varieties of key, but many more and entirely other keys; and such, for example are the keys in which figs. 1112—1115 are written:

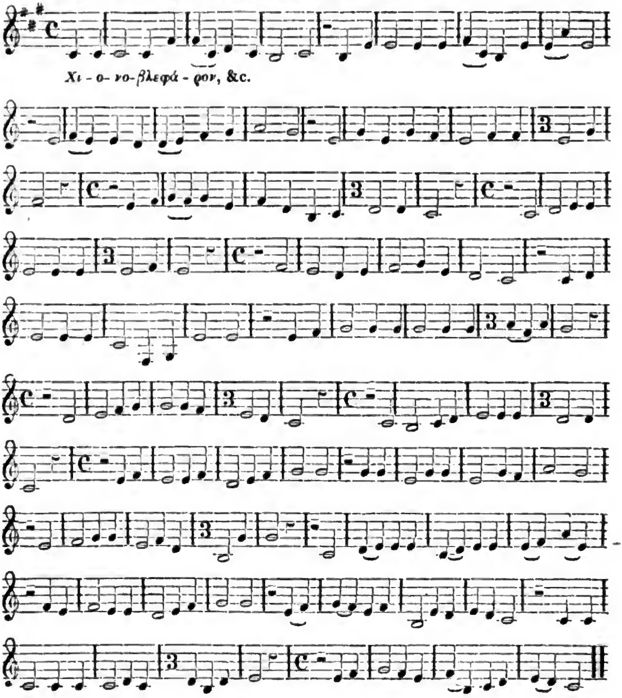


(Fig. 1112. i.) *Hymn to the Muse Calliopeia, according to Burette's interpretation.*

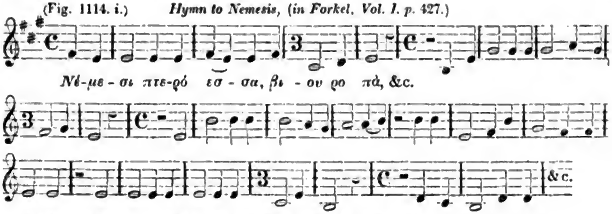
(Fig. 1112. *k.*) *The same Ode, as printed in Forkel, Vol. I. p. 422.*



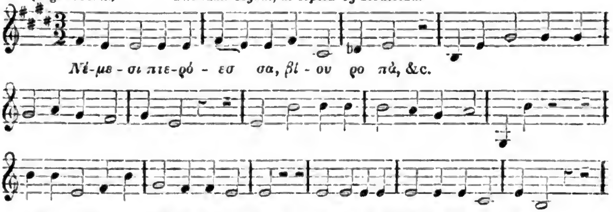
(Fig. 1113.) *Hymn to Apollo, copied by Forkel, Vol. I. p. 424.*



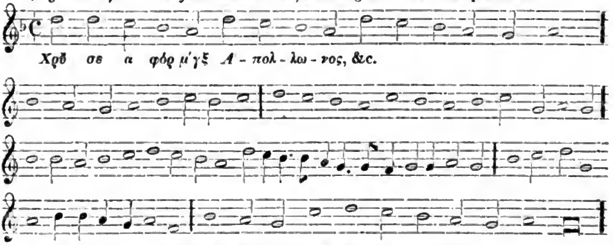
(Fig. 1114. i.) *Hymn to Nemesis, (in Forkel, Vol. I. p. 427.)*



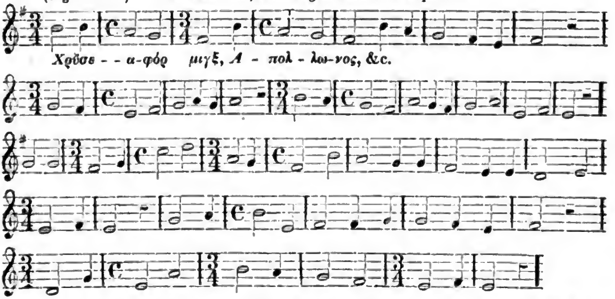
(Fig. 1114. *k.*) *The same Hymn, as copied by Rousseau.*



(Fig. 1115. i.) *The first Pindaric Ode, according to Kircher's interpretation.*



(Fig. 1115. *k.*) *The same Ode, according to Burette's interpretation.*



Let one first sing or play these through and then form his own judgment.

If it is true that Greek music really sounded as these specimens do;—if it is true, that, in Greece, *such* musical compositions, which, at least to human ears of the present day, are chiefly of the most strange and singular character, were currently received as products of the fine art of music, certainly the musical sense of the Greeks must, to say the least, have been very differently constituted, and their music something entirely diverse, from our own.

But, in the first place, it is yet a very unsettled question, whether the music of former times *really did sound thus.*

Few subjects of antiquity are invested with so comparatively impenetrable an obscurity, and attended with so great a diversity of views and opinions among learned men, as is the doctrine of the music, and particularly the keys, of the Greeks and the Romans.

The cause of this obscurity lies in the circumstance that historical investigators in this department, more than in almost any other, find themselves almost entirely left without traces to guide them, and without any of the requisite sources of information. While the *plastic* works of the ancients still to this day stand bodily before our eyes, not a single tone is any longer heard from all their *musical* productions. A few paltry fragments of written Greek music — mere dead musical signs—are all that has come down to us. And even these pitiful fragments are not only extremely few, but, what is the worst of all, they are, to us, properly illegible, and we do not know with certainty how they actually sounded; which latter fact is sufficiently obvious from the consideration that these said manuscripts have, not unfrequently, been quite differently construed by different musical scholars,—and indeed from the consideration, too, that such constructions of Greek music as are found, for instance, in the examples above quoted, uniformly sound so very strangely, that one can scarcely keep himself from the conjecture, that the interpreters who suppose the pieces of music designated in those ancient musical writings to have sounded so strangely as they do when thus translated into our modern notes,— might have erred in decyphering those ancient musical manuscripts and have translated them into notes incorrectly; so that, if an ancient Greek were this day to rise from the dead, he would, perhaps, be very much shocked to hear what these gentlemen had proffered as specimens of the music of his so highly cultivated age.

Truly indeed, if such an ancient visitor, restored from the grave, could stand before us at this day and play or sing a few pieces of the music of his time,— then should we at once be extricated from the difficulty. Then we should, for once at least, have heard with our own ears, as we now daily see the products of the ancient plastic art with our own eyes.—But inasmuch as we have never, either directly or even indirectly, perceived, by our own senses, how a piece of Greek music originally sounded, so, it appears to me, our speaking and writing on this subject is not much better than treatises of deaf men on tones, or of blind men on colors.

But it is not enough that no ancient Greek arises from the dead to enlighten us upon the nature of his music! No, it would almost seem as if the dead of more than a thousand years had even plotted together to thicken the vail of concealment still more. For, even the historical notices which the ancient writers have left us of the music of their age are almost all in the highest degree unintelligible, often entirely contradictory, yes, even demonstrably erroneous, untrue, and contrary to nature, when they are not even directly false,* as e. g. the story of the hammers and strings of Pythagoras, first unmasked by Galilei, as also by Cladny,* which story is handed down to us by Nicomachus Gerosenus, Jamblicus and Gaudantius, Macrobius and Boetius, as a sober matter of fact,—also the story of the youth of *Tauromenos*, who was thrown into a rage by the sound of a Phrygian flute melody and would even set fire to the house of his rival, but from which Pythagoras easily kept him by a musical artifice, namely by calling to the flute player to play only in quick spondaic measure, which spondaic blow-

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* The same complaint of the obscurity and uncertainty of this subject, has already been made by several other writers before me, as e. g., among others, by the following:

Fuxius, *in Gradu ad Parnassum, Exercitii V. Lectione VII, De Modis, pag.* 221. "*Ad Modorum materiem tractandam adniti, perinde est, ac antiquum chaos in ordinem redigere. Tanta enim opinionum diversitas inter Auctores, cûm antiquos, tum recentiores reperitur, ut ferme quot capita tot sententiae fuisse videantur: Nec me tenet tanta admiratio Graecorum Auctorum: etenim extra controversiam est Musicam illorum principio pauperem admodum intervallis fuisse, teste Platone in Timaeum.* . . . . POSTQUAM AUTEM VIX UMBRA DE MUSICA GRAECA NOBIS AMPLIUS SUPEREST, *non satis mirari possum, existere etiamnum aliquos, qui hodiernae Musicae nostra Modis peregrina haec vocabula attribuere, et rem ex se satis intricatam,* VANIS NOMINIBUS *obscurare audeant.*"—"*To endeavor to treat the subject of keys* [*modes*] *is, as it were, to attempt to reduce the chaos of antiquity to order. For, so great a diversity of opinion is found among authors, both ancient and modern, that there seem to have been almost as many opinions as heads. Nor am I so much captivated by the Greek authors: for, it is beyond dispute, that their music was, first of all, very poor in intervals, as we are assured by Plato in Timaeus.* . . . . BUT, SINCE SCARCELY A SHADOW OF GREEK MUSIC STILL REMAINS TO US, *I cannot feel surprise enough, that there are still those who, to this day, presume to apply these foreign terms to our musical modes,* [*keys,*] *and thus,* BY SENSELESS NAMES, *to increase the obscurity of a subject which is already sufficiently obscure in itself.*"

D. Antonio Eximeno, *dell' origine e delle regole della Musica, Roma* 1774, *P.* 2, *Lib.* 1, *Cap.* 1, § 1, *Pag.* 321: "*Gli Europei sono tenuti a respettare ne' Greci i Maestri delle moderne arti, riti, e costumi; ma questo rispetto non deve impedire il tenerli per la nazione più menzognera che sia stata mai al mondo, ed ambiziosa di farsi stimare più di quello ch' era.*"—"*The Europeans are bound to respect the Greeks as the masters of their arts, manners, and customs; but this respect need not prevent our regarding them as the most lying nation that the world ever saw, and a nation that was always ambitious of being taken for more than it was worth.*" And further, Pag. 339: "*Non pretendo per questo che la Musica greca sia stata onnimamente come la nostra, che per decidere questo punto, v' abbisagnerebbe sentire que la, e paragonarla con questa.*" "*I do not mean, by this, that the Greek music was entirely like our own; for, in order to decide this point, it would be necessary to hear the former and to compare it with the latter.*"—And again, Pag 342: "*Vero è che da' testimonj degli Antichi non si può chiaramente rilevare il significato delle parole, massimamente in materia di Musica, sulla quale nulla quasi si comprende senza esempj, che mancano affatto sulla Musica greca.*"—"*It is true, that we cannot easily determine, from the mere statements of the ancients, the real meaning of their words, especially in the department of music, where, even aside from this consideration, scarcely anything can be understood without examples, which latter are here entirely wanting.*"

Rousseau, in his *Diction. de Musique, art* Mode: "*Les Anciens diffèrent prodigieusement entr' eux sur les definitions, les divisions, et les noms de leurs Tons ou Modes. Obscurs sur toutes les parties de leur Musique, ils sont presque inintelligibles sur celles—ci.*"—"*The ancients differ prodigiously among themselves in respect to the definitions, divisions and names of their tones or keys,* [*modes.*] *Obscure in all parts of their music, they are here almost entirely unintelligible.*"

G. Jones, in his History of Music, (which is not this moment at hand in the original, but only in v. Mosel's Translation,) expresses himself in a similar manner: "How much it is to be regretted by the friends of the arts, that *no trace* is left us of what the music of the ancients actually was, and that all records, which might have diffused light on so interesting a subject, have perished in the rushing stream of time. We have, indeed, treatises and works of the Greeks upon ancient music, but they do not benefit us; for, even the learned professors of modern harmony are not able to understand them. The tedious subtleties of an endless winding through the labyrinth of an analized Diapason; the particular character of their Tetrachords, and the impenetrable darkness which hangs over the knowledge of

* Akustik § 86, u. Leipz. Mus. Ztg. 1826, Nro. 40.

ing immediately changed the feelings of the incendiary to such a degree that he repentantly sneaked away to his home without doing anything farther;—or the story of the musical performances in Solomon's Temple by a court chapel-retinue of not more than four hundred and eighty thousand musicians, of whom only twenty thousand were trumpeters,—— —— &c.*

As no rational man believes a word of all these things, so I can never be-

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their signs of tones, are as substantial causes for sadness to the feelings of the musical artist, as they are to the curiosity of the ancient historian."

The learned and distinguished Dr. BURNEY, in his Introduction to the History of the Music of the Ancients, says, as candidly as truly: "What the music of the ancients really was, it is not now easy to determine. . . . . . the subject of the ancient music is so obscure, and the writers who have treated of it differ so much in their own opinions, that I prefer to omit all discussion in relation to it; for, to tell the truth, the study of the ancient music has become, at the present day, more the business of the antiquary, than that of the musical artist."

FORKEL's expressions, also, in several parts of history of music, coincide with the views expressed above. He says, e. g., among other things, in his first volume, pages VIII and IX, [im 1, Bande S. VIII und IX:] "Whoever, therefore, will fathom the true nature of the ancient music, certainly (strange as the conclusion may appear to many readers) can but seldom follow the accounts as they have been given us by even the most credible historians of antiquity." . . . . . . "He may be a very honest, candid, and even learned man, and yet, in individual parts of the sciences, or in the arts, may possess so little true knowledge, that he does not in such a case merit the slightest confidence, and is just as capable of deceiving us by his accounts, as if he were far from being the honest and learned man whom we are bound to consider him, on the ground of his other merits. One thing which greatly enhances the difficulty of our acquiring clear ideas of the nature of the ancient music, besides the above-mentioned uncertainty of historical sources of information, is the entire difference of the interval relations in the modern and the ancient scales, and the hence arising impossibility of making these ancient interval relations sensible to our ear, accustomed as the latter is to other distances of tones which are entirely diverse. Had some such machine been left us from antiquity as is the invention of the mechanical flute-player of *Vaucanson*, or as some of our musical clocks are, then would some melodies also have come down to us in connection with them. From a single piece of music, obtained as it were alive, in this way, we should have been better able to comprehend the nature of the ancient music, the magnitude of the intervals in its scales, its measure, &c., than from a thousand descriptions, or even from the few melodies, of which, after all, only the lifeless signs have come down to us. But such inventions either had never been produced by the ancients, or they have become lost, and we are now no better off, as it respects the true sound of the ancient music, than we are as it respects the true pronunciation of the ancient dead languages."

It would be easy to adduce a great many other writers, who all agree in the same complaint. I have, above, copied only from those who happened to be nearest at hand, while the others, almost without exception, utter the same lamentation, with equal strength, and, so far as I can recollect, in most cases, with much greater.

Disheartened at all these difficulties, and at the want of a solid foundation upon which to establish a sure progress, many are disposed to give up this important branch of musical and antiquarian science, in a manner, utterly and forever. We might almost approve of their choice in the matter; for, in so small a number, and in the poverty and uncertainty of the traces which could serve as the basis and support of our investigation, the hope of securing any satisfactory results from this field, must necessarily be very small. But notwithstanding all this, it would not be worth while, perhaps, to give up all hope. If, as is well known, we can succeed in getting the genuine sound of certain Greek letters from the bleating of sheep, the howling of a dog, and the like, why should we not hope we may yet

* That even our latest writers offer the fraternal hand to the lies of the writers of antiquity, is shown by a document published in No. 43 of the Berlin Musical Journal for the year 1824—[Nr. 43 der Berliner Mus. ztg v. 1824]—a document presented with entire seriousness as an authentico-historical one, which contained the most important and positively decisive developements upon this subject of antiquity, but which was found, by more recent disclosures, to be a—jesting fiction.—(*Cäcilia* II. Bd. S. 156.) Compare, moreover, *F. A. Wolf*, Darstellung der Alterthumswissensch. Museum der Alt. Bd. 1. S. 65; Serapionsbruder, II , 371.—*E. T. A. Hofmann's* Leben, I., S. 281; *Cäcilia*, Bd. II., S. 113; IV. 213; V. 279.

lieve, from any assurances of our antiquarians, that the Greek music was anything like what our interpreters of these hymns have given to us in figs. 1112—1115, pp. 801—803, and thus anything so entirely different from that which we call music at the present day, a confused and tedious jumble of sounds without any melodic sense, and (like the above examples) even without any rhythmical symmetry; and the very circumstance that antiquarians are not

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perhaps gain some disclosures from the same quarter, showing how the Greek music may have once sounded, and whether it is actually true that such things as those exhibited in figs. 1112—1115, pp. 801—803, were called music among the Greeks? whether their keys and scales are of such a nature that melodies of *such* a description could be manufactured out of them? or whether they may not have had the same scales and keys as are found to be consonant to the ears of men at the present day.

But if we would hope to be able hereafter to see light arise on this doubtful subject, investigations must certainly be instituted in a very different manner, in many respects, from what they have heretofore been.

First of all, investigators must transfer themselves more to *the study of the sources*, the authentic remains of the ancient musical art, instead of always yielding themselves up, one to the authority of another, as has for the most part been done heretofore, and instead of looking through the glasses of others, usually ground and polished, not without the distorting effect of prejudice, and not unfrequently without an accurate acquaintance with the subject. For how dangerous it is, particularly in *this* department, to build upon the authority of our writers, appears not only from the fact that they are not all agreed among themselves, and one construes, sings, and translates into notes the very same piece of Greek music, in an entirely different way from another, as appears e. g. from a comparison of fig. 1112 *i*, 1114 *i*, and 1115 *i*, with *k*, pp. 801—803, but particularly from the fact that the authors who have written upon music, and especially upon the foreign keys and scales, have usually either been merely musicians without a suitable general education, or possessed of a general education with but a small amount of musical knowledge, or persons who possessed no musical qualifications whatever. For, it is nothing new, for example, that W. JONES, as he himself in a very artless and ingenuous manner relates, after he had first occupied himself a long time with a learned comparison of the key and scale of an Indian melody with our keys and scales, finally went at last to a musician for advice, and *then* learned from him, for the first time, that the scale of the said song was nothing peculiar, but was just like our own! (The passage itself will be introduced farther on in the present remark, printed literally.) Thus a learned man, who is not even at all acquainted with our scale, but is obliged first to ask a musician about it, in order to know whether a song which he hears is contained in this scale or not,—such a learned man employs himself with a comparison of this scale with that of India, and causes his views upon music to be printed,—and other equally learned men appeal to him and write again other learned treatises!—Rely not, then, upon the idle tales of the learned!

The more indispensably necessary it is, therefore, in investigations relative to the ancient music, to draw from the original *sources*, to see with one's own eyes and to use one's own understanding, the more unfortunate it is, that these sources are so little accessible to the inquirer. For, where will he find the old manuscripts of the Greek notation? Where the ancient writers who furnish accounts of the music of their own times? Where the relics and copies of the ancient musical instruments, &c.? Where will he find all this?—And, particularly, where will he find it all *together*, that he may be able conveniently and thoroughly to examine, compare, and consider it on all sides, in one connected view?

It is obvious how very much the difficulty of investigation is increased by this circumstance, and the hope of ever arriving at a satisfactory result is diminished. To say the least, if the latter object is ever to be gained, one must begin with first furnishing us with the original documents themselves. Accordingly, our writers, instead of translating the Greek music into modern notes, according to their own ideas, as they have hitherto most improperly done, must give us rather genuine copies, *fac-similes* (*copies figuratives*) of the ancient manuscripts themselves, as also the places in the writings of the ancients which speak of music, whether professedly [*ex professo*] or incidentally, together with a careful mentioning of any various readings; true copies of the ancient draughts; and all this with circumstantially explanatory descriptions, with a definite statement of the place where the originals, the reprints, copies, and fac-similes, delivered, are to be found, &c. Only in this way, by placing the materials of investigation before our eyes,—only in this way, could there be any *hope* of ultimately obtaining any light on a subject, of which, if we would but acknowledge the truth, we thus far know nothing, how much-soever we may be in the habit able to construe these otherwise than they have done, seems to be a clear proof that their interpretation is entirely incorrect, and hence that they have not yet succeeded in understanding the Greek notation. In this position of the affair, in consequence of which our writers and artists differ from each other so widely in their views and representations of the Greek keys, while upon the whole subject in general, they are anything but agreed, I will,

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of taking pains always at least to show some learning in relation to [*in puncto*] the keys of the ancients and of demeaning ourselves as if we had fully drank into the spirit of the ancient unutterable music of the priests of On, and had heard the mummy of the beautiful Asenath, the consort of the virtuous Joseph, sing. (See Fink's excellent work—"*The first Migration of the most Ancient Musical Art, as an Introduction to the History of Music*" ["*Erste Wandering der ältesten Tonkunst als Vorgeschichte der Musik*"]—a work which, without any predecessors of its own species, for the first time makes very rich developements in relation to the origin of the art, together with philosophical and musical intimations in a historical point of view. Comp. Căcilia XIV Bd.)

But I must not conceal the fact from my readers, that there is, after all, one writer who, in spite of the uncertainty of our knowledge in the department of the ancient music thus far, has no hesitation in writing, with the utmost positiveness, a formal and detailed system upon the music of the Greeks. This is a M. BARON VON DRIEBERG, the author of quite a readable treatise, entitled—"*The Practical Music of the Greeks*" ["*Die practische Musik der Griechen*"]—who, especially in pp. 101—104, has treated me with great severity, because I ventured to participate in the incredulity of the many above-mentioned writers, and to make an open avowal of this fact, in my *preface to* DR. STÖPEL'S *History of Modern Music* [*Geschichte der Modernen Musik.*] In order not to confine my readers exclusively to my own views and those of all the musical authors above named, but to make them acquainted also with the grounds and *proofs* for the opposite opinions, I give, below, a literal insertion of the particular passage of *Von Drieberg* above alluded to, in which, for reasons unknown to me, he makes his demonstration against me. He speaks as follows:

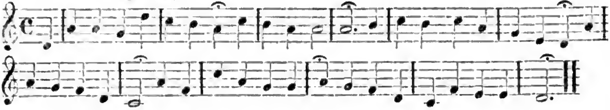
"By the knowledge of the fundamental principles and rules of an art, we can furnish ourselves with an idea of the practice of the same. Thus, how the Greek music sounded, may be ascertained, though the spirit which animated it admits of being only conjectured. Mr. Weber, however, disputes the former, and that, too, as we have read above, because there are no notes of a thousands-of-years-duration which still continue to sound and by which we can hear with our own ears how, for instance, a Greek—catgut sounded. This truly appears to be an impossibility, but Mr. Weber takes the matter in hand and gives us a recipe to show how we must study the Greek music in order to solve that thousands-of-years-problem. That we have in nowise misconstrued this Mr. Weber, so learned '*in point of* [*in punto*] the ancient music,' is proved by his similes of persons born deaf and of the sheep as a Greek language-master, &c A refutation, *in this case*, would be superfluous. Mr. Weber's assuming the possibility that the music of the Greeks may have been something entirely different from the modern, is not consistent. For, he will admit, that both harmony, i. e. all the relations of sounds to *space*, and rhythm, i. e. all the relations of sounds to *time*, depend upon the unalterable laws of nature, and that this was known to the Greeks. Since, therefore, the union of harmony and rhythm is music, it must be impossible that the music of the Greeks should have been anything entirely different from that of the moderns. But possibly, after all, Mr. Weber even denies the existence of unalterable natural laws in music and thinks it may all rest upon mere conventional agreement, in like manner as, say, the rules of cricketing do. If such is the case, we must endeavor to inform him. The celebrated William Jones says: 'After I had long endeavored to find out the difference of the Indian scale from our own, I requested a German musician of much capacity, an Indian lute-player, who played a written popular song on the loves of Crisna and Rudha, to accompany it with the violin. The German virtuoso assured me that the scale was perfectly like our own. I more recently learned, also, from Mr. Shore, that if a tone is given to an Indian singer from the piano-forte, and he adjusts his voice to the same tone, [takes the same pitch,] the Indian ascending series of seven notes has a large or major third, just as ours has.' Wonderful! The same scale of sounds is used alike in India and in Darmstadt, and yet, in this case, any conventional agreement is out of the question. Had Mr. Jones been more of a musician, he would doubtless have traced out the cause. But the cause truly is *the symphony of sounds*. For, since the symphony not only determines, in the most exact manner, the position of the seven dynamic sounds of the fundamental system, but also the position of the five chromatic sounds, and since the Greeks tuned their instruments likewise by the symphony, as do also the Indians instead of assuming the air of knowing more than either I myself or anybody else actually does know, rather openly renounce all pretension of telling my readers definitely what was the nature of the music, and especially the keys of the ancient Greeks, and how, if at all, they really differed from our own; I will, on the contrary, limit myself to the simple task of presenting, as truly and intelligibly as possible, those ideas of the Greek keys which are usually entertained by the musically educated of the present day;—a task which, after all, is not entirely of the easiest character, since this subject is found, in our theories, pre-eminently enveloped in learned obscurity and mystifying erudition.

§ 581.

The musically educated tell us, though with incomparably more of learned unintelligibleness than I may here repeat, the following things:

The nations which lived thousands of years before us, had, not like ourselves, merely major and minor keys, but six, or, in a manner, twelve, if not even more, essentially different keys or scales. These, originally derived from the Egyptians and Israelites, and afterwards introduced into Greece, obtained in this latter country, just according to the provinces in which the one or the other of them became particularly used, the appellations of *Doric* key, *Phrygian* key, *Lydian* key, &c. From Greece they were imported into Rome, and thence passed into the music of the oldest christian churches, which was originally all written in these keys. In these same ancient christian melodies, they find, moreover, very clear traces of the excellence of those ancient keys, and a sublimity, a power, and a dignity, which, in our present pitiful major and minor keys, are totally unattainable. Figs. 1098—1105, pp. 796—810 and below, contain some melodies of this description, which are acknowledged to be pre-eminently genuine:

(Fig. 1102.)



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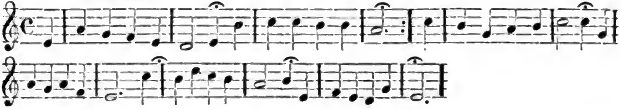
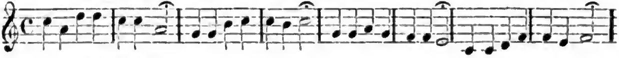
and the people of Darmstadt; *it follows*, as a matter of course, that the spaces of sounds, the system, and the keys of the Greeks could not have been, in the diatonic genus, different from those of the moderns. The assertion of Mr. Weber, that we know nothing of the Greek music, would thus, therefore, prove to be untrue, even if no account of the matter had come down to us from ancient times; it is, consequently, the more groundless, inasmuch as we still possess towards twenty musical works of the ancient writers. But when Mr. Weber affirms, in his preface, that " [begging your pardon, I have said no such thing —G. W.] "all which those writers have said in relation to their music is unintelligible, contradictory, erroneous, untrue, contrary to nature, and replete with lies, we will let it pass without notice until he assures us that he has read at least a single one of them."—"The expression *symphony* is employed by the Greeks in two different ways, first, they understand by it the entirely perfect blending of two sounds of different pitch; then, secondly, they also denominate the interval whose sounds thus blend, a symphony, while they call the sounds themselves symphonic sounds. An entirely perfect blending takes place whenever two different objects so unite with each other that the one is not distinguishable from the other, and the mixture,—the blended compound,—appears to the senses like a simple. Hence, there is not only a symphony of sounds, but also a symphony of colors, *a symphony of tastes*" ! . . . . And so he goes on,—and, occasionally, still more violently, against myself. Closely in the neighborhood of this, (pp. 95 and 96,) he compares the overture to *Don Juan* to the lowest species of the clattering music employed in country festivities, and calls it an "*unheard-of cacophony*," (comp. § 465,) and, on p. 94, he deals in a similar manner with *Sebastian Bach*. Aye, very well! Such pleasures, to such gentlemen, one can very cheerfully concede.

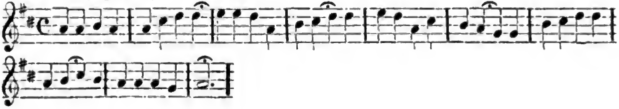
(Fig. 1103.)



(Fig. 1104.)



(Fig. 1105.)



§ 582.

The different Greek scales, according to the received ideas on that subject, were as follows:

(1.) One which sounded like our major scale, in which, accordingly, the large and small degrees were distributed as they are in our major scales. For example, c d e f g a b c̄, &c.

or

d e f♯ g a b c̄♯ d̄, &c.

and thus in this key, just as in our present major scale, the step from the 1st to the 2d tone was large,
2d “ “ 3d “ “ large,
3d “ “ 4th “ “ small,
4th “ “ 5th “ “ large,
5th “ “ 6th “ “ large,
6th “ “ 7th “ “ large,
7th “ “ 8th [1st] “ small.

This is called *the Ionic key, modus jonius.*

(2.) Another key was called *the Doric, modus dorius:* in this, the step
from the 1st tone to the 2d was large,
2d “ “ 3d “ small,
3d “ “ 4th “ large,
5th “ “ 6th “ large,
6th “ “ 7th “ small,
7th “ “ 8th [1st] large;—

for instance, as follows:

d e f g a b c̄ d̄, &c.

or

e f♯ g a b c̄ d̄ ē, &c.

Accordingly, the Doric scale was like our minor scale from the first degree to the fifth, but from that point onward was different, namely the step from the fifth tone to the sixth was large, from the sixth to the seventh small, and from the seventh to the octave large;—or more briefly expressed, it was like a major scale commenced on the second degree.

(3.) Again, another key, called the *Phrygian*, *modus phrygius*, exhibited the following form:

$$e \underbrace{\quad}_{\text{Small,}} f \underbrace{\qquad}_{\text{large,}} g \underbrace{\qquad}_{\text{large,}} a \underbrace{\qquad}_{\text{large,}} b \underbrace{\quad}_{\text{small,}} \bar{c} \underbrace{\qquad}_{\text{large,}} \bar{d} \underbrace{\qquad}_{\text{large.}} \bar{e}$$

or:

$$c \quad d^b \quad e^b \quad f \quad g \quad a^b \quad b^b \quad \bar{c} \quad . \; . \; . \; . \; \&c.$$

This scale is, accordingly, like our major scale, if the latter be commenced on the third degree.

(4.) The *Lydian* Key, *modus lydius*, was like our major scale begun on the fourth degree, e. g. $f \quad g \quad a \quad b \quad \bar{c} \quad \bar{d} \quad \bar{e} \quad \bar{f} \quad . \; . \; . \; . \; . \; .$

or

$$c \quad d \quad e \quad f\sharp \quad g \quad a \quad b \quad \bar{c} \quad . \; . \; . \; . \; . \; .$$

&c.—

(5.) The *Mixo-Lydian* Key, *modus mixolydius*, was like our major scale commenced on the fifth degree, e. g.

$$g \quad a \quad b \quad \bar{c} \quad \bar{d} \quad \bar{e} \quad \bar{f} \quad \bar{g} \quad . \; . \; . \; .$$

or

$$c \quad d \quad e \quad f \quad g \quad a \quad b^b \quad \bar{c} \quad . \; . \; . \; .$$

&c.—

(6.) The *Æolic* Key, *modus æolius*, as e. g.

$$a \quad b \quad \bar{c} \quad \bar{d} \quad \bar{e} \quad \bar{f} \quad \bar{g} \quad \bar{a} \quad . \; . \; . \; . \; . \; .$$

or

$$c \quad d \quad e\flat \quad f \quad g \quad a\flat \quad b\flat \quad \bar{c} \quad . \; . \; . \; . \; . \; .$$

&c.—

(7.) According to Vogler, the *Mixo-phrygian* Key, *modus mixophrygius*, as

$$b \quad \bar{c} \quad \bar{d} \quad \bar{e} \quad \bar{f} \quad \bar{g} \quad \bar{a} \quad \bar{b} \quad . \; . \; . \; . \; . \; .$$

or

$$c \quad d\flat \quad e\flat \quad f \quad g\flat \quad a\flat \quad b\flat \quad \bar{c} \quad . \; . \; . \; . \; . \; .$$

&c.—

Now, in order to know in what key a Greek melody is written, one must know that the last note of the melody is always to be regarded as the tonic, as the first degree of the scale. Hence, just according as all the different tones occurring in a melody, when they are all presented in a regularly arranged series, form a series of tones in which the large and small steps are distributed as they are in the Ionic key, or as they are in the Doric key, &c., the melody is said to be in the Ionic key, or in the Doric key, &c. The melody in fig. 1102, p. 809, for example, terminates with the tone d; this tone, therefore, is, in Greek, to be regarded as the tonic of the piece. Now one has only to consider what sort of a series the other tones occurring in this melody will make with the tone d. If one arranges all the tones which present themselves in this piece, into a series, and considers the tone d as the first one of that series, a series of tones is produced which is like the major scale of *C* commenced on its second degree; and thus it is perceived that the said melody is *Doric*.—In a similar way, the melody in fig.

1103, p. 810, is found to be *Phrygian;* for, if the tones of which it consists are arranged into a series, and the reckoning is commenced with e as the tone with which the piece closes, the resulting series of tones is found to be the same as that of the major scale of *C* commenced on the third tone e.—Fig. 1104, p. 810, is like the scale of *C* commenced on the fourth tone f, and hence is *Lydian,*—and fig. 1105, p. 810, is the same as the series in *D*-major commenced on a, (or, which is the same thing, it is like *C*-major begun on the tone g,) and thus is *Mixolydian* (though transposed;—and in the same manner one will recognize an *Aeolic*, a *Mixophrygian*, and an *Ionian* melody.

In this case a still farther distinction is to be made, as to whether the tones of which a melody consists, lie chiefly within the compass from the principal tone to its octave,—or more between the fifth tone and its octave. In the first case, the melody is named *authentic;* in the other, *plagal*, and the prefix ὑπὸ (*hypo*,) is also applied to the name of the key. For example, the tones of fig. 1102, p. 809, in which the tone d is the principal tone, lie chiefly and in by far the largest proportion between $\bar{d}$ and $\bar{\bar{d}}$, and thus between the principal tone and its octave; and hence the melody is *authentico-Doric.*—In like manner the Phrygian melody in fig. 1103, p. 810, is *authentic*, because it keeps itself chiefly between $\bar{c}$ and $\bar{\bar{c}}$.—On the contrary, the melody in fig. 1104, p. 810, whose principal tone is f, consists of tones which lie, not between $\bar{f}$ and $\bar{\bar{f}}$, but altogether between $\bar{c}$ and $\bar{\bar{c}}$; accordingly, it is *plago-Lydian*, or *hypo-Lydian.*—So also is fig. 1105, p. 810, *plago-mixo-Lydian*, or *hypo-mixo-Lydian.*—In the same way, one will ascertain what is a hypo-Ionian, a hypo-Doric, a hypo-Phrygic, a hypo-Aeolic, or a hypo-mixo-Phrygic melody.

Moreover, when the tones of which the melody consists lie within the compass from the under-fifth of the tonic note to the upper fourth, the name of the key receives the prefix ὑπερ (*hyper*—, *over*,) and hence the *hyper*-Doric key, the *hyper*-Aeolic key, &c.

§ 583.

Such, at least according to the testimony of the greatest part of our writers, are the so called Greek keys [modes;] though some other authors, again, give an entirely different description of them. See *Forkel's* History of Music, Vol. I [I. Bd.] §§ 99—177. Thus, e. g. the *Ionic key* is called also the *Iastic key*, *modus jasticus*,—the *hypo-mixo-Lydian*, also the *hyper-Iastic modus hyperjasticus*,—the *hypo-Aeolic* also the *hyper-Doric*, *modus hyperdorius*, &c.;—and so likewise, in relation to all more specific limitations of these varieties, in general, there still obviously remains much that is unsettled and indefinite.

§ 584.

The first reflection that occurs to every one, on passing through a description of the so-called Greek keys and scales, is, that they are not at all, fundamentally, what we at the present day denominate *keys* and *scales*.—A *key* consists in the natural mutual alliance of a certain number of harmonies which all relate to a principal harmony, around which, as their common centre, they all revolve, as do the members of one family around its head; and we apply the term *scale* to the entire series of tones of which the harmonies consist which belong to the family of one tonic harmony—to one key; whereas, a Greek scale is nothing else than the tones which occur in a given melody; the former is the result of the analysis of the fundamental harmonies, while the latter is the result of the analysis of a melody.

§ 585.

But as it respects the much-celebrated, *astonishing, and unapproachable excellence and superiority of these keys* over our major and minor keys, it will be found, if we consult our own sense of hearing, that such pieces of music as those hitherto referred to, certainly sound rather strangely, to say the least, and, in fact, the matter is scarcely too strongly expressed by the above-mentioned *Eximeno*, where (p. 357) he exclaims in relation to the specimens of the Greek hymns now under consideration: "*Le canzoni de' Selvaggj di Canadà hanno la modulazione più vaga di quei Inni.*" "*The songs of the Canadian wilds have a more agreeable modulation than these hymns.*"—And if the songs of the Greeks really sounded as our learned men have here given them to us, an unlearned person, one who had not yet learned any better, might easily take them to be the productions of an age when the musical art was yet in its cradle and was then making its first crude attempts—attempts which might perhaps satisfy, please, and, with their national susceptibilities to emotion and excitement, even animate the feelings of a people totally uncultivated in music — (a people among whom, for example, the music directors armed their feet with iron soles, in order to be able to stamp out the time sufficiently loud, and both hands, moreover, with oyster-shells or hollow cymbals, so as to smite them together in chime with the measure, —among whom, too, the trumpet virtuosos very commonly rent their cheeks by their efforts, or ruptured blood-vessels, while a flute-player actually blew himself to death in a solo,—and so on.) For, who knows what an impression even the rudest music might make upon us, if we were accustomed to nothing better?

On the other hand, highly and profoundly educated musical antiquarians, and partly also learned and eminent composers of our own time, assure us, that if our ears cannot appreciate the excellence of such melodies, the cause is to be found exclusively in their own vitiated tastes and perverted habits, resulting from our miserable modern major and minor keys. The Greeks, as also the beloved ancients in general, were truly quite a different people from us mere boys, and that which animated them in their noble age must necessarily still be of pre-eminent worth, and is indeed but by far too sublime for our profane ears.

I will only acknowledge, that I belong to the class of the unlearned and unlearnable, who have not yet been able to adopt the blind faith in the glory and superiority of *such* music, over all that is called music at the present day. Moreover, I here design to engage in no controversy on this subject; and so much the less, since *Forkel* * has so illustrated it by examples, that scarcely anything more remains to be said. We will only, in few words, freely and impartially consider the truth which *Forkel* has verified from *historical* resources, a little more minutely in an *artistic* point of view,—we will subject ourselves to no constraint, we will not allow our sense of hearing to be brought into captivity to the faith, so as to compel ourselves, in spite of our ears, to regard pieces of music like those in the above-quoted hymns and church melodies, as agreeable, yes, glorious and excellent, and even unapproachable, but we will have the courage to confess, that, as they here stand, they sound to us disagreeably and unmusically.

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* a. a. O. und besonders § 174 flgg.

I say, *as they here stand*, namely, as sung without a harmonic accompaniment, as they were originally intended to be sung, and would be sung by their authors; and thus without any additional ingredient from our present system of music. It must not, therefore, be objected to our view, that such melodies do in fact sound most admirably and cease entirely to produce the slightest unpleasant effect, when they are furnished with a finely-wrought harmonic accompaniment and are played on the organ, say by a *Vogler* or a *Bach*, as, for example, in fig. 1099, p. 797,—or perhaps, after being thus elaborately improved from the resources of modern art, are performed by a good choir of singers; for, as every such melody ceases to be Greek music, the moment it is thus interwoven into the combinations of modern harmony, so nothing more is necessary for the confirmation of the opinion above expressed, than merely the remark, that, while it is the harmony alone that makes such a piece of music agreeable, this harmony is an element wholly foreign to the Greek music, and, by its accession to the latter, a piece of so-called Greek music ceases to be ancient music at all.

For, with all due respect for distinguished learned men and eminent composers, we must be allowed to say, that it sounds very strangely to hear them assert that they accompanied these melodies with harmonies in the Greek manner, when it is a matter of doubt to scarcely any one, that the Greeks had no knowledge of that which we call harmony, and hence, of course, did not accompany such melodies with harmony at all.[*]

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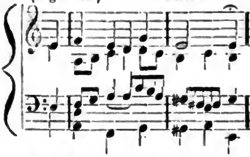
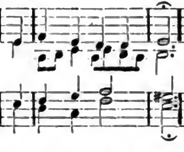
[*] To say the least, everything that is left us of the music of that time, (figs. 1112—1115, pp. 801–803,) is only one-voiced composition. But what if the ancients, perhaps, after all, had harmonic and polyphonic music? What if the above-mentioned figures 1112—1115, pp. 801–803, were, perhaps, only secondary and subordinate voices, and by no means the proper melody?—Let one conceive to himself, for once, that some thousands of years after the present period nothing else should remain of the music of our time than, say, the Alto voice of some chorus in *Don Juan;* and a learned man of that remote age should then take this Alto voice, this—so fortunately-preserved precious document, and exhibit it as a specimen of the music of our time, and should teach his cotemporaries: "Thus sounded a piece of a certain opera called *Don Juan.*" In order to make the scandal complete, let us conceive to ourselves, that such learned man should know nothing about our clef: what sort of stuff would he present from this source? I must not be told, that the latter assumption does not apply, inasmuch as we are acquainted with the Greek notation. We are acquainted with it indeed, but *how?*—in such a manner that no two understand or read it alike; as we have seen in the examples several times quoted. But still more! Who will tell us how much or how little the Greek himself, in singing from this notation, actually had, as a clearly settled matter of fact, to do with it? Indeed, we are assured, e. g. from *Vogler's* Choralsystem, that neither sharps nor flats (♯ nor ♭) are at all employed in the music of Greece proper even at the present day, but that, instead of this, it is tacitly understood that the singer himself will supply these chromatic alterations wherever they are required, and thus, for example, in a piece of music in *D*-major, will uniformly sing f♯, though merely f is actually written. "I have," says Vogler, [schreibt Vogler am augf. O. S. 45,] "in Greece proper, and also in the old cities on the Adriatic Sea, heard church music which was written in the Greek keys, where the whole choir, without any written guides before them, would, in certain places, supply sharps. . . . . The Discant, or the Alto, &c , introduced a sharp, wherever it was required by the cadence, and they did this so harmoniously, that, although at least four persons were assigned to each voice, I could never hear an equivocal tone. I caused the score and the fully written voices to be produced before me, but I never found a sharp, and when I expressed to them my surprise at this, they replied that the feeling of the necessity here and there to raise a tone, had become a second

And if one carefully inquires, wherein this "in the Greek manner" consists, and thoroughly investigates the harmonic elaborations of such melodies by the most universally acknowledged acquaintants with the ancient keys, *Sebastian Bach*, *Vogler*, and others, it all at last comes to the simple fact that such a piece of music is always, if possible, commenced with the three-fold chord on the tone which constitutes the last tone of the melody, and is, if possible, closed with the same three-fold harmony; and thus, for example, the melody in fig. 1102, p. 809, is closed as if it were in *D*-major or *d*-minor, as in fig. 1098 *i* or *k*, p. 796,—and fig. 1103, p. 810, as if it were in *E*-major, as in figs. 1106—1108,

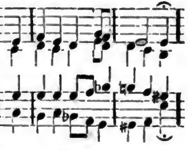
(Fig. 1106.) VOGLER



(Fig. 1107.) VOGLER.

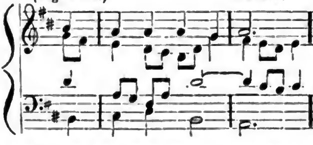


(Fig. 1108.) BACH.

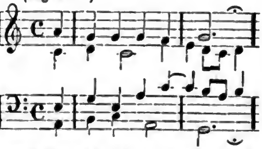


and so also the melody in fig. 1105, p. 810, is obviously to be commenced and ended with the 𝔄-chord, as in figs. 1110 and 1111;

(Fig. 1110.) VOGLER.

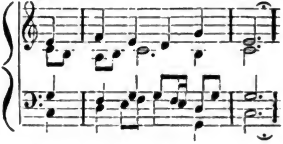


(Fig. 1111.)



(though this is not *always* the case, as appears from fig. 1099, p. 797, and fig. 1109;

(Fig. 1109.) BACH.



while, moreover, as one sees, an exclusive use, either in beginning and ending a piece, or during its entire course, is by no means made of those harmonies whose tones are contained in the Doric, Phrygic, or mixo-Lydian so-called scales.

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nature to them. Hence came the expression *modus chori*, which is still every where retained in Italy."

Who can assure us that even those ancient Greek hymns might not possibly have been sung, by virtue of a similar *modus chori*, entirely otherwise than we now read them without a *modus*? Must we not regard this as even very probable, rather than be obliged to believe, that the highly cultivated Greeks were accustomed to sing such abominable gibberish? on which point we probably do them as great injustice, as we should do the modern Greeks mentioned by Vogler, if we were to conclude that they uniformly sang f, and not f♯, wherever f actually stands,—which would, without doubt, sound as insipidly as does that which our learned men dish up to us as specimens of the ancient Greek hymns.

But surely no one has thought of supposing, that these melodies were harmonically accompanied *in such a manner* by the Greeks.—What sense, then, is there in applying the term Greek treatment to such an endowing of a so-called Greek melody with modern harmonies? A harmonically-treated Greek melody is nothing else than a piece of *modern* music, into whose harmonic texture the tones of a pretended Greek melody are interwoven as one of its threads, but which, as a whole, is as little ancient as would be a modern head-dress, in which there may happen to be a lock of Greek hair, a Greek head-trimming.

Moreover, this mosaic insertion, this interweaving of so wild melodies into a web of modern harmonies, is not always an entirely simple business. For, on the one hand, we have found such melodies to be in themselves not unfrequently more or less repulsive to our natural sense of hearing, and hence they are but poorly adapted to a harmonic series of the modern species, as e. g. fig. 1102, p. 809. And, therefore, in order to interweave such rough and inflexible threads into a harmonic web, one often finds it necessary to give the harmonic texture at one time this and at another time that unusual turn, and, in general, to employ a thousand different harmonic artifices, in order to make such hard and coarse fare palatable to our ears. But, on the other hand, such an expenditure of musical harmonic shifts is often resorted to, merely with a view to confer upon such a melody a less common character, and, therewith, something that can be called a Greek treatment, though the melody, in itself considered, may *not* involve anything that is positively strange or disagreeable to our ear and is only negatively defective, namely, in the want of intrinsic importance. The melody in fig. 1103, p. 810, affords us an example of this species. This melody, if allowed to be in *C*-major and to close with the 𝕮-harmony, is entirely trite and striking to no one; but an entirely foreign air is forced upon it, by making it, in order, as they term it, to give it a Greek and Phrygian treatment, terminate with the threefold chord 𝕰, as in figs. 1105, 1107, and 1108, pp. 810—815. In like manner, Vogler, in his Choral system, teaches, that in order to treat the melody in fig. 1093, p. 795, in the Greek or choral manner, one must not accompany it as in fig. 1095, p. 795; but as in fig. 1096, p. 797, in which latter case it is Greek.

§ 586.

These same oft-recurring unusual harmonic tones are, moreover, chiefly that which, in conjunction with the solemnly slow movement of choral singing, with the simplicity of the execution, with the incidentally associated religious feeling, with the pious respect for hoary antiquity, and so many other venerable accessory ideas and reminiscences,—gives to music of this species a peculiar charm and an attractive, and, as it were, mystical air of solemnity and sacredness. When, therefore, it is found, that a choral, sung from a (so-called or pretended) ancient melody, but with a harmonic accompaniment, produces an entirely peculiar and sometimes even an overpowering effect, which is not usually realized from vocal music of other descriptions, the cause, it is perceived, does not by any means lie in the independent and superior worth of the ancient melody, but, on the contrary, directly in that which is not ancient in the piece of music, namely, in the harmonic furniture and accompaniment, which obtain, in the constraint voluntarily assumed, a particularly favorable opportunity to exhibit their unusual phases, and to expose their more occult features. (Comp. § 576, figs. 1095, 1096, 1100, and 1101, pp. 795, 797, 798.)

§ 587.

It is *our* art, therefore, that makes the so-called ancient melodies palatable; it is *our* musical art which pleases in such choral elaborations. For example, such an elaborated choral melody as the one in fig. 1099, p. 797, or in fig. 1106, p. 815, is no longer a Phrygian piece of music,—this close is not a Greek or Phrygian close, but one in *E*-major, procured for this melody, by ingenious harmonic turns, though the melody was intrinsically an unfavorable one. (In the doctrine of the modulatory plan of a piece of music as a whole, particularly of the endings of pieces, §§ 303—312, we have exhibited several closes of that description, and explained them according to the principles of *our* musical art.)—Thus, all this is the work of *our* art, all this the theory of *our* music teaches us to do; and we by no means have occasion to employ peculiar Greek keys, in order to be able to decorate such melodies by harmony.—Keys, indeed, which, by this very process, become in a manner extinct. The theory of *our own* music, rather, affords us the means of harmonically accompanying any melody whatever, as well modern, as more or less unusual, whether it be Greek, or Chinese, Kampscatkian, Hottentot, and what not other cannibal melody; and hence we have as little occasion to believe in the so-called Greek keys as actual keys, as we have to entertain a similar belief in, say, a Chinese key, an Arabian key, &c., and, for this reason, we have, *in our Theory of Musical Composition*, no peculiar theory of the learnedly-obscure Greek keys to propose.*

The knowledge of these old so-called keys is truly a matter of interest *in musical history;* and it may even appear well in a practical musician to be able to converse upon so high and secret things. Indeed, one who does not attend to this subject, may easily be subjected to the misfortune of actually sometimes making a so-called genuine Greek cadence, without knowing how antiquarians name such a close in Greek; or of accidentally treating, with equal ignorance of the fact, an entire piece of music in a manner which an acquaintance with musical antiquities afterwards recognizes as genuinely Greek. (I myself, for example, positively did not, at least for the moment, entertain even a remote idea, while I was writing the melody to *Thomas Körner's* "Morning Song of the Free" ["Morgenlied der Freien,"] that, as far as to the plagal echo "*Amen,*" it would be recognized as genuinely Lydian. But let it be called Lydian or whatever else it may,—provided only it be good!)

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* One of the distinguishing excellencies of Weber's work is its freedom from those visionary dreams and idle fancies which are so characteristic of musical men, and which abound so much in nearly all other works of musical instruction. It is true, indeed, that in originating those conceptions which form the basis of a good musical composition, and in conferring upon such composition a legitimate mode of performance, imagination and feeling, those attributes which impart to musical men the peculiarly visionary habits of their mind, play an important and very useful part; but it is equally true, that in mere didactic treatises on music, in works of mere intellectual information, these attributes of mind should have as little to do as possible: here the dictates of sober common sense, and of pure, unperverted intellect, should always bear sway. On this point, Weber most decidedly excels. The cloudy mystifications of former treatises, he, to a great extent, most happily clears up; and, instead of trying to excite the astonished gaze of his readers by holding before them curious, strange, and marvellous things, he strives rather to disabuse them of all erroneous ideas, however gratifying to the fancy, and to give them that mastery of the subject which arises from accuracy and truth. Hence the admirable fitness of Weber's work to purposes of instruction; hence its great popularity with well-informed men, and the powerful agency which it has had in swaying the opinions of the musical world, since its publication. Tr.

The doctrine of the ancient so-called keys, then, properly pertains to the *history of the art*, but it is not to be reckoned as an integral part of the Theery of Musical Composition; and it is pedantry to suppose, as most theorists do, that it ordinarily belongs to *decorum*, in a book of instruction on the science of musical composition, yes, in mere pitiful thorough-base schools!—Eruditionis gratia [for the sake of showing one's learning] to preach more or less about the keys of the ancient Greeks, about the Greek *genera of sounds*, as they call it,—about *Hypo* and *Mixo*, about *Proslambanomenos* and *Hypoproslambanomenos*, about *Peripate hypaton*, *Hypate hypaton*, etc. etc. etc., even if not (which is, indeed, almost to be denominated positive nonsense) to attempt to establish our theory of musical composition on the so-called Greek keys, as foundations, and to extol the Greek genera of sounds as the basis and fountain of all musical wisdom!! Very nearly the same suggestions that were made in the remark on § X in relation to harmonic acoustics, apply here also, and we should not, in general, make so great a bustle about things of which, as in the case of the Greek music, we properly know nothing, and should therewith dismiss the affectation of so much superiority and such profound erudition.

THE END.

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